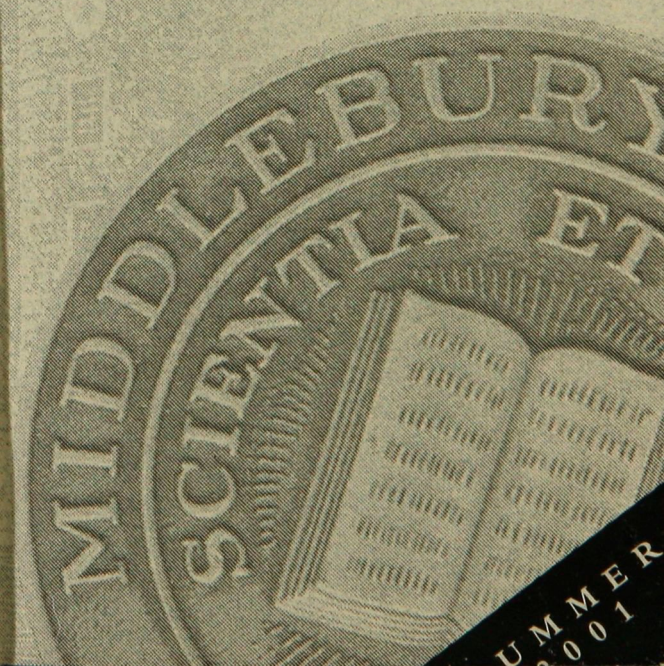


**The Language Schools**  
**MIDDLEBURY COLLEGE**

# The Arabic School





# The Arabic School

MIDDLEBURY COLLEGE

MIDDLEBURY, VERMONT 05753

(802) 443-5510

e-mail: [languages@middlebury.edu](mailto:languages@middlebury.edu)

web: [www.middlebury.edu/~ls](http://www.middlebury.edu/~ls)

## Summer 2001

### Nine-Week Session

June 8 – August 10

Total Fees: \$6,340

(Tuition \$4,110; Board \$1,595; Room \$635)

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## Welcome from the Director

It's a great pleasure and honor for me to welcome you to the 2001 summer session of the Arabic School.

Please allow me to share with you some information about our School, its philosophy, and its recipe for success. Since 1982, the Arabic School in Middlebury has evolved to become the primary destination on the North American continent for students who wish to learn and live the Arabic language and culture in a relatively short period of time. Throughout its history, the School has been synonymous with three words: prestige, achievement, and satisfaction. The School has played a key role in shaping the course of Arabic language teaching in the United States and abroad. The Al-Kitaab textbooks which were developed and produced at the School are now the most widely used Arabic language textbooks in universities in the United States and abroad. Our faculty often return to their home institutions to transmit the innovative and highly effective techniques of the Middlebury approach to teaching foreign languages. The students also leave the School with a much higher set of goals and expectations for themselves and for their future Arabic classes.

The heart and soul of Middlebury are its teachers and its students. Some of the most dedicated teachers from leading U.S. universities and Arab countries come to Middlebury to share their experiences and expertise with you. Our students come from universities and professions all over the world, and represent a wide variety of backgrounds and interests. Their diversity adds to the uniqueness of the program.

The Arabic School offers you a unique experience that is virtually unmatched anywhere in the world.

Middlebury is much more than textbooks and classrooms. The entire environment shapes your Arabic learning experience. This way of life cannot be calculated in terms of semesters and credit hours. You will eat, sleep, study, make friends, interact with professors, watch television, and attend lectures and films, all exclusively in Arabic. Arabic newspapers, magazines, and Internet connections to Arabic websites will keep you up to date on current events around the world. You can enjoy all of your favorite sports at Middlebury College's modern



sports facilities, while learning to challenge your opponents in Arabic.

The Middlebury experience even extends beyond Middlebury. One of the high points of the summer is a trip to Montreal, where you can enjoy an evening of music and dance with your friends in the wonderful ambiance provided by a live Arab band in a Lebanese restaurant, shop at an Arabic bookstore, and sit at Om Kulthoum Cafe and sip on your tea or coffee while listening to music and chatting in Arabic with the locals. If it's ten o'clock at night and you have a question you can go to your instructor's office, and he or she will probably be there preparing for tomorrow's work or helping a classmate of yours. If your instructor is not available, ask any other instructor or intern who's around. They will be more than glad and willing to help you.

The Arabic School challenges its students to live up to their utmost potential. We know that you are willing to invest nine weeks of your life in this program. We realize that you have pledged total commitment to the acquisition of Arabic language and culture. We appreciate that you will entrust us with the mission of guiding you to your goals. We pledge that we are equally committed to the same mission and we will provide you with the tools and the assistance necessary for you to achieve your goals. We will challenge you and we expect you to challenge us. We realize that you are an individual with your own aspirations and your own priorities. At the Arabic School, we will do our best to help you reach the goals that you have set for yourself, in an intense, yet friendly and enjoyable environment. Please do not hesitate to call on me if you have any questions about the Arabic program. I look forward to greeting you in person in Middlebury, *InShaa'Allah*.

Nabil Abdelfattah,  
Director

## The Arabic School

The Arabic School offers Elementary, High Elementary, Intermediate, High Intermediate, and Advanced courses in the nine-week summer session. The curriculum emphasizes reading, listening, speaking, culture, and writing skills, all of which are practiced daily in and out of class.

Students engage in communicative and functional activities, often in small groups, that maximize interaction and linguistic accuracy. Reading and listening materials are all authentic. The School has its own language lab with a wide selection of audio tapes for work on listening skills. Students have access to the textbook audio tapes in digitized sound available on-line in computer labs. In addition, students are introduced to word processing in Arabic. All the Macintosh computers at the Middlebury College Computer Center are equipped with the *Nisus* Arabic word-processing software and with Internet and e-mail connections.

The Middlebury College Starr Library houses a modest modern and classical Arabic collection covering a wide range of academic and non-academic interests, which students at all levels may use for outside reading and class projects. Students can read *Al-Ahram* and *Al-Hayat* newspapers which are available daily as well as a selection of magazines in the lobby of Starr Library and the social lounge of the Arabic School. The School also has an extensive collection of Arabic music tapes, CDs, and films on video cassette from many parts of the Arab World.

The main focus of the School is the teaching of Modern Standard Arabic. At the High Intermediate and Advanced levels, students are exposed to "Educated Spoken" forms of some Arabic dialects. This addition to the School's curriculum has been implemented in response to a growing need to bring students' aural and oral proficiency to a level where they can comfortably and naturally interact with Arab intellectuals and conduct their daily life in the Arab World.

The material covered and the level of proficiency achieved in one summer at the Middlebury Arabic School is generally considered equivalent to at least one academic year's work at most other institutions. Student progress is evaluated through the administration of written and oral proficiency tests at the beginning and end of the session.



## Credit

Credit is defined in terms of *units*. One unit equals three semester hours. Each level offered in the nine-week session of the Arabic School awards four units (twelve semester hours) of undergraduate credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury.

*All credits expire after ten years. The Middlebury College Language Schools do not calculate grade point average or class rank.*

## Financial Aid

Middlebury College offers financial assistance to a substantial percentage of students attending the summer session. Information about the financial aid application process accompanies admissions materials published by the Language Schools each year.

## Graduate Internships

Every summer, the Arabic School offers two graduate internships. Graduate interns may audit the Advanced level class, observe the teaching of regular school faculty, help in correcting homework and material preparation, tutor individual students and hold office hours, and in general participate in all other school activities. Eligible candidates must have served as teaching assistants at their home institutions or have career interests in the field of Arabic language and literature. Candidates must possess at least an Advanced level proficiency in Arabic. The Arabic School provides interns with full room and board and a small stipend for the nine-week session. Interns are expected to cover their own travel expenses to and from Middlebury College. For more information about these internships, please write to the Director of the Arabic School at Middlebury College.

## Enrollment

Upon acceptance, all students must pay a \$200 **non-refundable** enrollment deposit to be applied to the tuition charges.

## Application and Admission

Application materials for the 2002 summer session will be available in the fall of 2001 from:

The Arabic School  
Sunderland Language Center  
Middlebury College  
Middlebury, Vermont 05753  
(802) 443-5510  
languages@middlebury.edu  
www.middlebury.edu/~ls

We admit qualified students on a "rolling" basis to provide candidates with timely decisions as soon as their applications are complete. Final placement in a level of study is determined by performance on written and/or oral placement examinations.



## **Administration, Faculty, and Staff**

### **Director**

NABIL ABDELFAHATTAH, Assistant Professor of Arabic, Western Michigan University; Ph.D., University of Texas at Austin

### **Bilingual Assistant**

SAMUEL LIEBHABER, Doctoral Candidate in Arabic and Semitics, University of California at Berkeley; M.A., University of California at Berkeley

### **Arabic School Coordinator**

AMY COMES

### **Technical Bilingual Assistant and Graduate Intern**

JEFFREY SACKS, Doctoral Candidate in Arabic Literature, Columbia University; M.A., University of Texas at Austin

### **Faculty**

RACHID AADNANI, Doctoral Candidate in Arabic Literature, State University of New York at Binghamton

MAHMOUD ABDALLA, Lecturer in Arabic, Washington University (St. Louis); M.A., Essex University (U.K.)

GHAZI ABU HAKMEH, Doctoral Candidate in Foreign Language Education, University of Texas at Austin; M.A., St. Michael's College

LUTF AL-KEBSI, Instructor of Arabic, Center of Arabic Language and Eastern Studies, Sana'a University (Yemen); B.A., Thumar University (Yemen)

VALERIE ANISHCHENKOVA, M.A. Candidate in Arabic Studies, University of Michigan at Ann Arbor; M.A., St. Petersburg State University (Russia)

MARIE-THERESE BAAKLINI, Instructor of Arabic, American-British Academy in Oman; Oxford Teaching Certificate in Teaching Foreign Languages

AMAL CHAGUMOUN BELGAIED, Doctoral Candidate in Comparative Literature, University of Texas at Austin; M.A., University of Texas at Austin

TAOUFIK BEN AMOR, Lecturer of Arabic, Columbia University; Ph.D., University of Tunisia

ALLAL EL-HAJJAM, D.E.S., D.E.A., School of Arts, Mohammed V University, Rabat

SHEREEN EL-EZABY, Instructor of Arabic, Arabic Language Institute, American University in Cairo; M.A., American University in Cairo

RAYMOND FARRIN, Doctoral Candidate in Arabic Literature, University of California at Berkeley; M.A., Georgetown University

AHMAD KAROUT, Instructor of Arabic, l'Institut Francais d'Etudes Arabes de Damas (IFEAD) (Syria); Diploma in French Literature, University of Damascus

HASSAN MUSTAPHA, Professor of Linguistics, Sultan Qaboos University (Oman); Ph.D., University of Essex, (U.K.)

DAVID NANCEKIVELL, Doctoral Candidate in Arabic Studies, Harvard University; M.A., Université Laval (Canada)

EMAD RUSHDIE, Instructor of Arabic, Arabic Language Institute, American University in Cairo; M.A. Candidate in Teaching Arabic as a Foreign Language, American University in Cairo

HEBATALLA SALEM, Instructor of Arabic, Arabic Language Institute, American University in Cairo; M.A., American University in Cairo

MAHMOUD SALEM, Associate Professor of Comparative Literature, Tanta University (Egypt); Ph.D., University of South Carolina

SHAHIRA YACOUT, Instructor of Arabic, Arabic Language Institute, American University in Cairo; M.A., American University in Cairo

### **Graduate Interns**

JENNIFER PETERSON, M.S. Candidate in Arabic Literature and Linguistics, Georgetown University

KWAME LAWSON, Doctoral Candidate in Arabic Literature, University of St. Andrews (Scotland); M.A., University of St. Andrews



## Program of Studies

### 101-102-103-104 Elementary Arabic (Level 1)

The beginning level is designed for students with no prior knowledge of Arabic. During the first two weeks, students sign a modified pledge to use Arabic exclusively. Instructors use English as a medium to facilitate communication in class. Outside of class, beginning students abide by the full Language Pledge. From the first day of classes, students are exposed to authentic reading and listening materials. They engage in functional activities, often in small groups, necessary to their survival in the school community and later on in an Arab setting. Students at the elementary level are introduced to the use of Arabic computer software and to listening materials in digitized form. Reading assignments from Arabic sources on the Internet are also a feature of this level. Students write long compositions and make oral presentations in class in a way that makes the use of Arabic a natural process and helps students at this level blend in with students from higher levels. The beginning class meets for five hours per day. Students are expected to spend between four and five hours outside of class working on assignments and preparing for next day's class. (4 units)

#### Required Texts:

- 1) *Alif Baa, An Introduction to Arabic Letters and Sounds*, by Brustad, Al-Batal & Al-Tonsi, Georgetown University Press, 1995.
- 2) *Al-Kitaab fii Ta'allum al-ʿArabiyya: A Textbook for Beginning Arabic, Part I*, by Brustad, Al-Batal & Al-Tonsi, Georgetown University Press, 1995.
- 3) *The Hans-Wéhr Dictionary of Modern Written Arabic*, Spoken Languages Services.

### 197-198-199-200 High Elementary Arabic (Level 1.5)

This course of study is designed for students who have had some exposure to Arabic through an academic institution for a semester or the equivalent to it, through living for a period of time in an Arab country, or through private tutoring in the language. Students at this level typically come from different backgrounds, have studied using different textbooks, and have different levels of proficiency. Students are expected to use Arabic exclusively from the outset and all instruction is conducted in

Arabic. Students in this level are exposed to authentic reading and listening materials that are of more depth and length than those used in Level 1. The speaking and writing assignments are more varied and more demanding than Level 1 assignments. Students at this level are required to write and edit their compositions using Arabic word-processing software available at the School, in addition to other technological features such as digitized sound for *Al-Kitaab* lessons and reading assignments from the Internet. Classroom instruction covers five hours per day. Students are expected to spend between four and five hours a day outside of class working on assignments and preparing for next day's class. (4 units)

#### Required Texts:

- 1) *Al-Kitaab fii Ta'allum al-ʿArabiyya: A Textbook for Beginning Arabic, Part I*, by Brustad, Al-Batal & Al-Tonsi, Georgetown University Press, 1995.
- 2) *The Hans-Wéhr Dictionary of Modern Written Arabic*, Spoken Languages Services.

### 201-202-203-204 Intermediate Arabic (Level 2)

Students placed in Level 2 normally have taken two or three semesters of Arabic in an academic setting and have knowledge of the basic grammatical and lexical features of Arabic. Sometimes a "lower intermediate" class is created to accommodate those students whose proficiency and language skills require that they go at a slower speed than regular intermediate students. Typically, students in the lower intermediate class have finished only two semesters of college Arabic, or more than two semesters but have been away from the language for some time. The objectives of Intermediate Arabic are, in general, to solidify knowledge of the basic rules of Arabic grammar, to expand vocabulary in terms of complexity, and to increase the acquisition of words for active use in a wide variety of topics and settings. Emphasis is placed on the use of authentic reading and listening materials, and on communicative writing and speaking tasks. Students at the intermediate level are required to go to all Arabic lectures and movies. Usually, there are homework assignments designed to enhance each student's benefit from the cultural activities. At the end of the course, students at the intermediate level are expected to write a long composition of at least 1,200 words. Oral presentations of 15 to 20 minutes are



regular activities at this level. Classes meet five hours a day. In addition, work outside of class requires an average of four to five hours a day. (4 units)

### Required Texts:

- 1) *Al-Kitaab fii Ta'allum al-ʿArabiyya: A Textbook for Beginning Arabic, Part I*, by Brustad, Al-Batal & Al-Tonsi, Georgetown University Press, 1995.
- 2) *Al-Kitaab fii Ta'allum al-ʿArabiyya: A Textbook for Beginning Arabic, Part II*, by Brustad, Al-Batal, & Al-Tonsi, Georgetown University Press, 1997.
- 3) *The Hans-Welhr Dictionary of Modern Written Arabic*, Spoken Languages Services.

### 301-302-303-304 High Intermediate Arabic (Level 3)

Students at this level have a broader range of vocabulary, more fluency in speaking, and more advanced skills in Arabic than students at the regular Intermediate Arabic level. The main objective of this course is to move students in a short period of time across the threshold of the high intermediate level of proficiency and provide opportunities and learning strategies towards the advanced level of proficiency. This level is characterized by extensive readings and discussions on a multitude of political, social, cultural, and literary topics. Writing assignments are geared toward stylistic and aesthetic aspects of the Arabic language. Students produce lengthy expository and argumentative discourse. Attending lectures and films and participating in follow-up discussion sessions either with their instructor or the visiting lecturer are regular features of class activities. Listening activities focus on totally authentic materials of considerable length and content. At this level, students are exposed to one or more of the colloquial dialects such as Egyptian, Moroccan, or Syrian. The objective is to equip students with the necessary conversational skills that would enable them to engage in meaningful discourse with educated Arabs in a medium that is not considered artificial or unfamiliar in the Arab World. The study of the dialect is uniquely integrated into the general curriculum emphasizing linguistic realities in the Arab World. Classes meet for five hours a day. Work outside of class requires between four to five hours a day. (4 units)

### Required Texts:

- 1) *Al-Kitaab fii Ta'allum al-ʿArabiyya: A Textbook for Beginning Arabic, Part II*, by Brustad, Al-Batal & Al-Tonsi, Georgetown University Press, 1997.
- 2) *Al-Kitaab fii Ta'allum al-ʿArabiyya, Part III (Preliminary Edition)*, by Brustad, Al-Batal, & Al-Tonsi.
- 3) *The Hans-Welhr Dictionary of Modern Written Arabic*, Spoken Languages Services.

### 401-402-403-404 Advanced Arabic (Level 4)

Students accepted at this level are expected to have mastered language mechanics and possess the high intermediate level of proficiency in Modern Standard Arabic. The course is designed to enable students to attain solid, advanced level proficiency or higher in the various language skills. Readings at this level are extensive and varied in terms of genres and academic interests. They consist exclusively of authentic materials on various contemporary and classical topics in language, literature, and the social sciences. Chapters from books, novels, and lengthy articles form the backbone of this course. Students analyze the stylistic features of different genres and texts. Special emphasis is placed on understanding the nuances of the language and the use of idiomatic expressions and rhetorical devices. Home assignments are varied and typically consist of attending or watching a recording of a lecture, reading a chapter from a book and making an oral presentation in class based on that reading, engaging in a panel discussion with other classmates and one or more of the other instructors in the School, or watching a live TV broadcast (via satellite) of a cultural, historical, political, or religious nature. At the advanced level, students also study the basic structures and phonological system of one of the major colloquial dialects. Students are encouraged to adopt the same linguistic medium that intellectual and educated native speakers of Arabic adopt in their conversations on academic topics. The study of the dialect is uniquely integrated into the general curriculum emphasizing linguistic realities in the Arab World. Classes meet for four hours a day. Work outside of class requires between five to six hours a day. (4 units)

### Required Texts:

- 1) *Al-Kitaab fii Ta'allum al-ʿArabiyya, Part III (Preliminary*



Edition), by Brustad, Al-Batal, & Al-Tonsi.

2) *Adawaat al-Rabi* by Ahmed Taher Hasanein & Nariman Al-Warraki, American University in Cairo Press, 1994.

3) *The Hans-Wehr Dictionary of Modern Written Arabic*, Spoken Languages Services.

4) A variety of additional texts selected by instructor(s).

### Clubs

In addition to regular coursework, students above the first level are also required to participate in a club of their choice. The clubs hold two-hour meetings once a week. The clubs are determined by student interest. Clubs in the 2000 summer session included the following:

- (1) **Arabic Music Club:** Students worked on learning Arabic songs and folk dancing.
- (2) **Dance Club:** Students learn and practice basic techniques of Arabic dancing, and perform at functions for the Arabic School and Language Schools community.
- (3) **Calligraphy Club:** Students learn and practice the art of calligraphy, and produce a public exhibition of their work at the end of the summer session.
- (4) **Cinema Club:** Students watched an Arabic film every week and discussed its cultural and artistic content.
- (5) **Qur'an Club:** This club was based on reading some of the Suras of the holy text and their interpretations, and on learning the rules of recitation (*tajwid*).
- (6) **Journalism Club:** Students produced a bi-weekly wall newspaper with news, editorials, jokes, entertainment, etc.
- (7) **Radio Club:** Students in this club produced a weekly one-hour Arabic radio program that was broadcast on the Middlebury College radio station. The program included interviews, local and international news, weather, and music.
- (8) **Cooking Club:** Our students learned the art of Arabic cooking from their teachers who hail from several different countries in the Arab World. The whole School appreciated the weekly dish from the club.

Elementary level students form their own club for the first half of the session and join the other clubs for the second half.

## MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

JOHN M. McCARDELL, JR.  
President of Middlebury College  
Ph.D., Harvard University

MICHAEL R. KATZ  
Dean of Language Schools and Schools Abroad  
D.Phil., Oxford University

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of a language take a modified and progressively more rigorous pledge. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

Middlebury College complies with applicable provisions of state and federal laws which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Questions relating to compliance during the summer session may be addressed to the Dean of Language Schools and Schools Abroad, Sunderland Language Center, Middlebury College, Middlebury VT 05753.

The Middlebury College Language Schools welcome students with many abilities and disabilities. Students with disabilities are supported by the Americans with Disabilities Act Office which encourages inquiries from prospective applicants. The ADA Policy is available on the World Wide Web at [www.middlebury.edu/~ada](http://www.middlebury.edu/~ada).

Accreditation: Middlebury College is accredited by the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.

Middlebury complies with VSA, Title 16, Statute 176, section I (c) (1) (C), which states that "credits earned in [student's current institution] are transferable only at the discretion of the receiving school."

The  
Language  
Pledge®

The Language Pledge is a  
registered trademark of  
Middlebury College







**The Language Schools**  
**MIDDLEBURY COLLEGE**

# The Chinese School

MIDDLEBURY  
SCIENTIA ET  
VERITAS

SUMMER • 2001



# The Chinese School

MIDDLEBURY COLLEGE

MIDDLEBURY, VERMONT 05753

(802) 443-5510

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## Summer 2001

### Nine-Week Session

June 8–August 10

Total Fees: \$6,340

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## Letter from the Director:

As the Chinese School at Middlebury College enters its 35th anniversary, we take great pleasure to present you with information on the life of the Chinese School at Middlebury College and our 2001 program.

With its long tradition of academic excellence, each summer the Chinese School offers its students a unique, unparalleled opportunity to learn Chinese language and culture. In nine short weeks, with the support of a dedicated faculty and staff, a rigorous, well-implemented curriculum, a speak-Chinese-only total immersion learning environment, and a low student-teacher ratio, our students make unimaginable progress. At the end of each summer, comparisons of entrance and exit speaking and reading proficiency test results lend clear credibility to this claim. We have built into our curriculum an active assessment component which monitors and measures students' progress. Our team effort ensures that students receive individual attention and continuous feedback. We also make sure that our students understand and carry out their responsibility to learn. Both teachers and students work diligently as coaches and learners, respectively, toward the same goal — to ensure that our students' ability to understand, speak, read, and write Mandarin Chinese improves dramatically day by day throughout the summer.

Life in the Chinese School is guided by, but not limited to, this goal. Every summer, we provide a wide range of cultural, interactive, and other types of activities. Playing on and cheering for our soccer team as it competes against the other language schools, for example, engenders camaraderie among students and faculty. Movies, lectures, concerts, and art exhibits provide numerous avenues for gaining access to the Chinese culture. Picnics, hikes, cooking activities, mini-olympics, or simply hanging out with teachers and fellow classmates



give us opportunities to relax and make acquaintances which often lead to life-long friendships. Living the Middlebury Chinese School experience drives both the students and the faculty to discover strength and resolve previously unrealized. It also brings them a profound sense of joy and satisfaction as they taste the fruit of their effort at the end of the program.

The Chinese School at Middlebury College does not just offer a first-rate language learning program, it offers a life experience that each student and teacher will always look upon with fondness, pride, and a deep sense of accomplishment long after leaving Middlebury.

I thank you for taking the time to learn about our program. I hope that you will find the information in this bulletin interesting, and that you will get in touch with us. We look forward to hearing from you.

T. Richard Chi  
Director

## The Chinese School

The Chinese School offers a nine-week intensive program each summer with courses in modern Mandarin at beginning, intermediate, and advanced levels I and II, as well as one course in beginning Classical Chinese. These courses are designed to help learners develop and improve their listening, speaking, reading, and writing skills. The curriculum at all levels also aims at helping learners acquire and expand their knowledge of Chinese culture.

**Total Immersion** — In the context of complete immersion in an intensive Chinese language environment, students will have ample opportunities to acquire and improve their ability to communicate in both spoken and written Chinese. Teachers and students adhere to a strict “Chinese Only” language pledge. Students will be exposed to texts prepared in both traditional and simplified characters as well as to a variety of vocabulary and usages current in both mainland China and in Taiwan. Language learning activities, to be conducted both in and outside of class, include various types of drills and simulations of real life situations requiring the use of spoken and written Chinese. These exercises, which emphasize the development of good language learning strategies, also seek to help students become more resourceful learners and successful users of Mandarin Chinese.

**Intensive** — Due to the extremely high level of intensity of this program, students should not have any other obligations during the nine-week session. They should anticipate devoting a great deal of time to study in addition to their scheduled four hours of classes Monday through Friday. It is not advisable for students to plan to spend weekends away from Middlebury. For relaxation and additional opportunities to learn the language and the culture, students will participate in other activities such as movies, lectures, picnics,



sports, calligraphy, painting, Tai-Chi, Chinese chess, drama, singing, poetry recitation, cooking, and radio broadcasting.

**Rigorous Assessment** — Students (other than beginners) will take entrance proficiency tests on their listening, speaking, reading, and writing skills for placement and exit proficiency tests to determine progress made during the summer. Throughout the course, students will be rigorously assessed and their progress will be carefully monitored and discussed with them.

**Low Faculty-Student Ratio** — The average faculty-student ratio in the Chinese School is approximately one to six. The faculty is recruited upon the basis of excellence in teaching Chinese as a foreign language. Most of the faculty members grew up in China or in Taiwan, with the exception of one or two non-native instructors who have near-native proficiency in Chinese. All the teachers and students live together in the Chinese language dormitories and take their meals together in the Chinese language dining hall, thus allowing the faculty and Chinese-speaking staff to interact with the students in Chinese on a daily basis.

## Credit

Credit is defined in terms of units. One unit equals three semester hours. The course of study offered in the nine-week session of the Chinese School awards four units (twelve semester hours) of undergraduate credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury.

All credits expire after ten years. The Middlebury College Language Schools do not calculate grade point average or class rank.

## Financial Aid

Middlebury College offers financial assistance to a substantial percentage of students attending the summer Language Schools, including the Chinese School. A financial aid information packet, including an application and instructions, accompanies the promotional material published by the Language Schools each year.

## Scholarships

The following scholarships have been established in honor of faculty of the Chinese School: The Ta-Tuan Ch'en Scholarship and The Feng Ming-Hui Scholarship. The Betty Jones (M.A. '86) Language Schools Financial Aid Fund was established in 1999 as part of the Bicentennial Campaign. Income from the fund provides financial aid to students attending the Language Schools.

Candidates for financial aid need not apply for a specific scholarship. All applicants will automatically be considered for an award from an appropriate scholarship listed above or from the general grant fund.

## Enrollment

Upon acceptance, all students must pay a non-refundable \$200 enrollment deposit to be applied to the tuition charges.

## Application and Admission

Application materials for the 2002 summer session will be available in the Fall of 2001 from:

## The Chinese School

Sunderland Language Center  
Middlebury College  
Middlebury, Vermont 05753  
(802) 443-5510  
languages@middlebury.edu  
www.middlebury.edu/~ls



## Administration, Faculty, and Staff

Director: T. RICHARD CHI, Professor of Chinese, University of Utah; Ph.D., UCLA

Acting Director: JIANHUA BAI, Associate Professor of Chinese, Kenyon College; Ph.D., University of Pittsburgh

Administrative Assistant Director: LISA LIN, Lecturer, University of Akron; M.A., University of Akron

### Lead Instructors

Beginning Chinese (Level I):  
MEIQING ZHANG, Lecturer in Chinese, Brown University; M.A., Brown University

Intermediate Chinese (Level II):  
FANG LIU, Visiting Instructor of Chinese, Oberlin College; M.A., University of Vermont

Advanced Chinese I (Level III):  
DIANAY SUN, Lecturer in Chinese, University of Vermont; M.A., St. Louis University

Advanced Chinese II (Level IV):  
FENGTAO WU, Lecturer in Chinese, Washington University; M.A., Indiana University

Classical Chinese (Level V):  
XINGDA LIAN, Associate Professor of Modern Languages, Denison University; Ph.D., University of Michigan

### Administrative Staff

ANNA SUN, Coordinator

JASCHA SMILACK, M.A., Harvard University

## Courses

### 101-102-103-104 Beginning Chinese (Level I) Zhang and staff

This course is designed to help students develop functional language ability in spoken and written Mandarin Chinese in order to meet the basic needs in their personal and academic lives requiring the use of Chinese.

Activities designed for the course include intensive drills on sounds and tones, vocabulary, grammatical constructions, and traditional and simplified characters in meaningful contexts. There is extensive practice in using Chinese in culturally authentic situations. Both pedagogically prepared texts and authentic materials including a wide variety of realia will be used in this course.  
(4 Units)

#### Required Texts:

T. Richard Chi, *Beginning Mandarin Chinese: the Textbook*, forthcoming, Cheng & Tsui Company.

T. Richard Chi, *Beginning Mandarin Chinese: the Workbook*, forthcoming, Cheng & Tsui Company.

#### Required Dictionary:

*Concise English-Chinese Chinese-English Dictionary*: Commercial Press.



**201-202-203-204 Intermediate Chinese  
(Level II)** Liu and staff

This course is designed for students who have successfully completed a rigorous one-year college course in spoken and written Mandarin Chinese or its equivalent. While many of the linguistic tasks students will learn to handle are similar to those of Level I, the level of language required to carry out these tasks is more advanced. In this course, students will be required to comprehend and produce paragraph-level Chinese.

Rigorous practice of spoken and written Chinese in complex communicative activities will be complemented by intensive drills to fine-tune pronunciation, expand vocabulary, and internalize more complex grammatical constructions. Students will also do intensive reading of expository writings on a variety of cultural topics. This course is conducted in Mandarin Chinese.  
(4 Units)

Required Texts:

T. Richard Chi, *Intermediate Mandarin Chinese: the Textbook*, forthcoming, Cheng & Tsui Company.

T. Richard Chi, *Intermediate Mandarin Chinese: the Workbook*, forthcoming, Cheng & Tsui Company.

Required Dictionaries:

Ding, G., Ed., *A New English-Chinese Dictionary*, University of Washington Press.

Ding, G., Ed., *A New Chinese-English Dictionary*, University of Washington Press.

**301-302-303-304 Advanced Chinese I  
(Level III)** Sun and staff

Designed for students who have completed two years of college-level training in Chinese, this course aims at helping students solidify their ability to comprehend and produce paragraph-level Chinese. It seeks to enable students to understand face-to-face conversations as well as to comprehend both spoken and written Chinese in the formal *shumianyu* Chinese on most familiar topics, give factual accounts, and write various types of correspondence, simple essays and reports. Authentic materials, including newspaper reports and radio and TV broadcasts, will be used in this course. The course is conducted entirely in Mandarin Chinese. (4 Units)

Required Texts:

Bai J., et al, *Beyond Basics*, Cheng & Tsui Company.

Teng, S. and Perry, *Taiwan Today*, Cheng & Tsui Company.

Liu, I. and Li, X., *A Chinese Text for a Changing China*, Cheng & Tsui Company.

Recommended Dictionaries:

Ding, G., Ed., *A New English-Chinese Dictionary*, University of Washington Press.

Ding, G., Ed., *A New Chinese-English Dictionary*, University of Washington Press.



**401-402-403-404 Advanced Chinese II  
(Level IV)** Wu and staff

This course is designed to help students comprehend and produce discourse-level Chinese characterized by factual as well as abstract elaboration on most familiar and some unfamiliar topics. Authentic materials are used exclusively, and the course is conducted in Mandarin Chinese. It is designed for students who have completed three years of training in all four skills.

In this course, students will read rigorously both literary and non-literary texts written in advanced *shumianyu* language on a wide range of topic areas related to current events, social sciences, history, and literature. Students will be required to write extensively in the expository style. Their written work will be corrected and discussed in individual sessions. (4 Units)

Required Text:

Ling, V., ed., *The Independent Reader*, IUP-Taipei.

Recommended Dictionaries:

Ding, G., Ed., *A New English-Chinese Dictionary*, University of Washington Press.

Ding, G., Ed., *A New Chinese-English Dictionary*, University of Washington Press.

**501-502-503-504 Classical Chinese (Level V)**  
Lian and staff

This course, conducted entirely in modern Mandarin, is an introduction to Classical Chinese. It is designed for students with no previous training in the classical language but with a minimum of three years of training in modern Mandarin. While the focus of the course is on training students to read Classical Chinese, the method of instruction serves simultaneously to enhance proficiency in the vernacular. Comparisons will be made between Classical Chinese and modern Mandarin in the areas of lexicon, syntax, semantics, and cultural context. Materials to be covered in this course are selected from the vast store of classical texts, ranging from the Analects of Confucius to nineteenth century court documents. All lessons will be accompanied by audio tapes placed in the language laboratory. (4 Units)

Required Texts:

Chiang, Gregory, *Language of the Dragon Vol. 1*, Cheng & Tsui Company.

Chiang, Gregory, *Language of the Dragon Vol. 2*, Cheng & Tsui Company.

Recommended Dictionary:

*Xiandai Hanyu Cidian*, Commercial Press, Hong Kong.



## Cultural Activities

Each summer, the Chinese School offers a wide variety of lectures, films, and performances to provide a cultural as well as linguistic immersion.

In addition to their regular classwork, students are offered opportunities to participate in classes relating to Chinese culture. These classes meet in the afternoons once a week for an hour. The classes are determined by student interest. In the 2000 summer session, classes were offered in: Calligraphy, Folk Singing, Tai Chi, Regional Cooking, and Radio Broadcasting.

## MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

JOHN M. MCCARDELL, JR.  
President of Middlebury College  
Ph.D., Harvard University

MICHAEL R. KATZ  
Dean of Language Schools and Schools Abroad  
D.Phil., Oxford University

**The Language Pledge**, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of a language take a modified and progressively more rigorous pledge. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

Middlebury College complies with applicable provisions of state and federal laws which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Questions relating to compliance during the summer session may be addressed to the Dean of Language Schools and Schools Abroad, Sunderland Language Center, Middlebury College, Middlebury VT 05753.

The Middlebury College Language Schools welcome students with many abilities and disabilities. Students with disabilities are supported by the Americans with Disabilities Act Office which encourages inquiries from prospective applicants. The ADA Policy is available on the World Wide Web at [www.middlebury.edu/~ada](http://www.middlebury.edu/~ada).

Accreditation: Middlebury College is accredited by the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.

Middlebury complies with VSA, Title 16, Statute 176, section I (c) (1) (C), which states that "credits earned in [student's current institution] are transferable only at the discretion of the receiving school."

The  
Language  
Pledge®

The Language Pledge is a  
registered trademark of  
Middlebury College

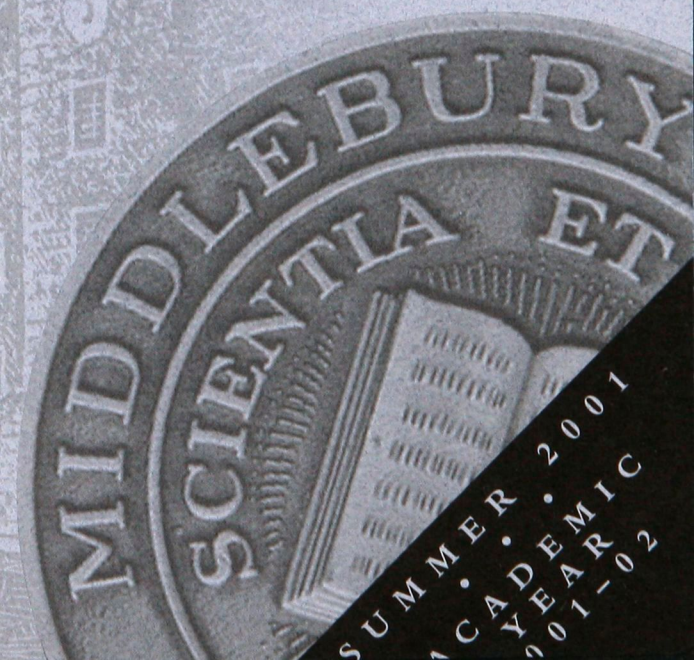






**The Language Schools**  
MIDDLEBURY COLLEGE

# The French School





# The French School

MIDDLEBURY COLLEGE

MIDDLEBURY, VERMONT 05753

Tel.: 802/443-5510

Fax: 802/443-2075

languages@middlebury.edu

http://www.middlebury.edu/~ls/Ecole\_francaise

## Summer 2001

### The French School

#### Seven-Week Session

June 22–August 10

Total: \$4,850

(Tuition \$3,090; Board \$1,255; Room \$505)

#### Six-Week Graduate Session

June 25–August 10

Total: \$4,715

(Tuition \$3,090; Board \$1,160; Room \$465)

## Academic Year 2001–02

### The School in France

#### Graduate and Undergraduate Programs

Graduate year tuition: \$11,654

Undergraduate year tuition: \$11,830

Undergraduate semester tuition: \$6,365

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## Welcome to the French School

*"Middlebury excellence with a French touch"*

### Message de bienvenue du Directeur de l'École française

Quality of experience in language learning is the reason why studying at *l'École française*, now in its 85th year, is uniquely rewarding. I invite you to take a look at this program; it illustrates our best efforts to create the right linguistic environment to meet your demands, whether in the seven-week intensive language program or the six-week graduate program. Our total immersion programs, well-known throughout the world, combine rich tradition with the value of innovation in a changing environment of language learning.

L'École française a toujours réussi dans la mission que ses créateurs s'étaient fixée: répondre à vos besoins tout en donnant corps à son ambition de représenter et d'exprimer l'excellence en matière d'apprentissage et d'enseignement du français en situation d'immersion. Je souhaite que vous trouviez dans le programme de la session 2001 dont suit une description, les cours et les activités qui correspondent le mieux à vos attentes et qui sont l'expression de notre engagement. A très bientôt le plaisir de vous revoir ou de vous accueillir pour votre premier été à l'École française.

Jean-Claude Redonnet  
Directeur



# French At Middlebury

The French School offers its students a variety of programs during the summer, including intensive language training from beginning to advanced levels, and graduate programs leading towards the M.A. or D.M.L. degree. The School in France has programs designed for undergraduates wishing to spend an academic term in Paris and for graduates who complete their M.A. degree with an academic year in Paris.

## Graduate Degrees

### Master of Arts

Candidates for the degree of Master of Arts must hold a baccalaureate degree or the equivalent from an accredited institution of higher education and possess a firm command of spoken and written French. Highly qualified undergraduate students may accumulate a maximum of six graduate course units toward a Middlebury M.A. degree before receiving their B.A. degree, but these units may not count toward both degrees. The GRE (Graduate Record Examination) is not required for admission.

To receive the Master's degree in French, students must earn a total of twelve course units. Students are accepted to degree candidacy after successfully completing a preliminary summer in Vermont. Candidates may earn the remaining nine units either during a series of summers on the Vermont campus or during an academic year in Paris. The program provides a broad base in language, literature, and civilization. It is designed as a self-contained entity, rather than as the first stage of a doctoral program.

A normal load is three units per summer. First-year graduate students are placed in the courses most appropriate to their linguistic proficiency as determined by the placement tests taken prior to registration.

### Doctor of Modern Languages

The D.M.L. degree differs from the traditional Ph.D. in its emphasis on a combination of scholarly and practical training. A Master's degree in French is a prerequisite for entrance to the program as well as a graduate-level command of the second language before making application. Degree requirements include: a qualifying paper; eight upper-level graduate courses in French; three graduate courses in a second language (German, Italian, Russian, or Spanish); a comprehensive examination in French; residency abroad; proof of successful language teaching experience; a dissertation and its oral defense.

For further information, please contact the Office of the Dean of Language Schools and Schools Abroad at Sunderland Language Center, Middlebury College, Middlebury, VT 05753 (802) 443-5508.

### Credit

Credit is defined in terms of units. One unit equals three semester hours.

Undergraduate courses in the seven-week session (levels 100-400) award three units (nine semester hours) of undergraduate credit.

A full six-week graduate program is comprised of three graduate courses for a total of three units (nine semester hours) of credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury.

All credits earned toward a degree expire after ten years. The validity of a degree, which certifies a level of achievement, does not expire. The Middlebury College Language Schools do not calculate grade-point average or class rank.

### Transfer Credit

After formal admission to a graduate degree program, candidates for the M.A. or D.M.L. degree may request permission from the Director of Academic Records to transfer from another institution a maximum of the equivalent of one full-time



summer of study at Middlebury (three units). Only courses taken after successful completion of the initial summer and formal admission to degree candidacy may be transferred (i.e., courses taken at other institutions before the first summer of study may not be transferred toward a Middlebury graduate degree).

To obtain approval for transfer of credit, students must submit evidence that the courses they wish to transfer earn graduate credit towards an advanced degree at an accredited college or university. The courses must have been taught in French in the areas of language analysis and linguistics, culture and civilization, literature, or professional preparation and must not duplicate courses already taken for degree credit.

All units counted toward a degree must have been taken on a graded, not a pass/fail basis. Only grades of B- and above may be applied toward a Middlebury M.A. degree. Only grades of B+ and above may be applied toward a Middlebury D.M.L. degree.

All transfer credit courses must be completed by the 31st of May of the year of graduation for August degree candidates and by the 10th of January for March degree candidates. All credits and units expire after ten years, whether earned at Middlebury College or transferred from another institution.

### **Auditing**

Individuals who are not full-time students may occasionally audit upper-level courses with the permission of the director of the French School. Auditing is not permitted in levels 100-400, nor are students in those courses permitted to audit courses in other schools. Total auditing costs per week are \$1,175 (tuition \$695; room and board \$480).

### **Financial Aid**

Middlebury College offers financial assistance to a substantial percentage of students attending the summer session and the graduate programs abroad.

Information about the financial aid application process for the summer accompanies admissions materials published by the Language Schools each year.

The Betty Jones (M.A. '86) Language Schools Financial Aid Fund was established in 1999 as part of the Bicentennial Campaign. Income from the fund provides financial aid to students attending the Language Schools.

### **Enrollment**

Upon acceptance, all students must pay a \$200 non-refundable enrollment deposit to be applied to the tuition charges.

All students, during the summer and abroad, must pay full tuition even if they carry less than the full load of courses. Permission to register for a fourth unit of credit during the summer session must be requested, in writing, from the coordinator of the French School before the beginning of the session. The extra course fee for the six-week session is \$1,065.

### **Application and Admission**

Application materials for the 2002 summer session and the 2001-2002 academic year abroad will be available in the fall of 2001 from:

The French School  
Sunderland Language Center  
Middlebury College  
Middlebury, VT 05753  
802-443-5510  
[languages@middlebury.edu](mailto:languages@middlebury.edu)  
[http://www.middlebury.edu/~ls/Ecole\\_francaise](http://www.middlebury.edu/~ls/Ecole_francaise)

Admission is for one summer only, and admission to one of the Language Schools is entirely separate from admission as an undergraduate to Middlebury College. Students must be high school graduates.



## Direction et Administration

**Directeur:** Jean-Claude REDONNET

**Directeur adjoint:** Guy SPIELMANN

**Coordinatrice:** Beverly KEIM

B.Sc. Business administration, University of Illinois.  
Diplôme d'études françaises, CIEF Dijon. Diplôme Supérieur de français des affaires, CCI Paris/University of Illinois. Grosses deutsches Sprachdiplom, Goethe Institut-Frankfurt am Main.

**Conseiller** (Communication): Mary L. RADNOFSKY  
Directrice de l'Institut Socrate, Alexandria, VA, centre de réflexion et de formation continue en pédagogie.  
Doctorat en sciences de l'éducation, Vanderbilt University; Maîtrise et Licence ès-Lettres, Université de Provence; B.A., Université de Houston. Spécialiste en cursus interdisciplinaire et en recherche ethnographique. A publié dans *Qualitative Inquiry*, *International Journal of Educational Reform*, *Elementary School Journal*, *Modern Language Journal*, Prépare un ouvrage sur la modélisation visuelle dans les sciences humaines.

### Assistants bilingues:

Eryn KLINE, Middlebury College (Logistique)

Pascaline LAMARE, Institut d'Études Politiques, Paris (Communication)

### Personnes Ressources Langue et Immersion:

Romain BONTEMS, Université Paris X-Nanterre (Immersion)

Anne JULIEN, Université Paris X-Nanterre (Phonétique)

### Enseignement, Recherche, Activités

Dominique AGOSTINI  
Ancien élève de l'École Normale Supérieure de Saint-Cloud. Agrégé de Sciences Sociales et Docteur de 3ème cycle. Maître de Conférences à l'Institut Universitaire de Technologie et à l'Institut Universitaire Professionnel de l'Université de Paris-Créteil. Intervenant à Hautes

Études Commerciales. Co-auteur du *Miroir des Princes*, Seuil, 1994.

Catherine AXELRAD-BOURGET

Écrivain, professeur de lettres. Auteur de quatre ouvrages publiés aux Éditions Gallimard, deux romans à caractère autobiographique: *L'homme au car VWW blanc de ma jeunesse*, 1988, Collection Blanche (traduit en portugais); *La Varsovienne*, 1990, Collection Blanche (traduit en anglais). Deux récits biographiques: *Vies et Morts d'Esther*, 1993, Collection L'un et l'autre; *L'enfant d'Aurigny (Victor Hugo)*, 1997 Collection L'un et l'autre.

Jean BERNABÉ

Agrégé de grammaire. Docteur d'État ès-Lettres. Professeur des Universités en Langues et Cultures Régionales (Créole) à l'Université des Antilles et de la Guyane. Doyen de la Faculté des Lettres. Fondateur (et coordinateur) du Groupe d'Études et de Recherches en Espace Créolophone, du Mouvement international Bannzil Kréol, de l'Institut Supérieur des Études Francophones. Auteur de *Fondal-Natal, grammaire basilectale approchée des créoles guadeloupéens et martiniquais* (1989), et en collaboration avec Patrick Chamoiseau et Raphaël Confiant d'*Éloge de la Créolité* (1989).

Jean-Loup BOURGET

Professeur de littérature américaine et directeur de recherches en études cinématographiques à l'Université de Paris III - Sorbonne Nouvelle. Critique de cinéma à *Positif*. Auteur d'une dizaine d'ouvrages dont *L'histoire au cinéma: le passé retrouvé*, Découverte Gallimard, 1992; *Hollywood, la norme et la marge*, Nathan Université, 1998.

Jean-Rémy BURE

Diplômé de l'École Nationale des Langues Orientales de Paris. Maîtrise lettres modernes (Paris III). Professeur-associé à l'École de Commerce de la Chambre de Commerce et d'Industrie de Paris (français des affaires, environnement culturel de l'entreprise et mentalités asiatiques liées aux affaires). A enseigné à la Singapore University et à la Chinese University of Hong Kong. Traducteur de poésie chinoise. Auteur de *Hong-Kong* (Seuil).

Edvige COSTANZO

Agrégée de langue et littérature française en Italie. Professeur de lycée, ancienne stagiaire BELC et



CREDIF, formatrice de professeurs de FLE depuis 1981 dans le cadre des actions de formation continue prévues par le Ministère de l'Instruction Publique italien. A assuré aussi des stages de formation de formateurs en FLE en Allemagne et en Russie dans le cadre de missions organisées par le Ministère des Affaires Étrangères français. A participé et participe, comme experte en didactique des langues et comme coordinatrice, à plusieurs programmes européens Lingua. Collabore régulièrement aux revues *Le Français dans le Monde* et *Lingua e Nuova Didattica* (Revue des professeurs de langues italiens). A écrit aussi pour *Études de Linguistique Appliquée*, *Intercompreensao*, *Der Fremdsprachliche Unterricht-Französisch*, *Lenguaje y Textos*. Coautrice des méthodes *Idées de A...à Z* (Florence, D'Anna, 1984), *Productions écrites: le mot, la phrase, le texte* (Paris, Hachette, 1987), *De toutes les couleurs* (Florence, D'Anna, 1991), *Lieux d'écriture* (Paris, C.L.E. International, 1991), *Spécial France* (Turin, Eureka Edizioni, 1994). Coautrice aussi d'ouvrages destinés à la formation des professeurs de langues: *Manuel d'autoformation* (Paris, Hachette, 1989), *Polyphonies: La formation des formateurs de langues en Europe* (Paris, CIRMI, 1998), *Se former en didactique des langues* (Paris, Ellipses, 1998).

#### Corinne FERTEIN

Licence et Maîtrise (anglais). Licence (Droit). Ancien professeur d'immersion à l'Université Sainte-Anne (Nouvelle-Écosse, Canada). Professeur d'école professionnelle (pré et post-baccalauréat), Reims.

#### Romuald FONKUA

Maître de conférences de Littérature générale et comparée et directeur-adjoint du Centre de Recherche Texte/Histoire à l'Université de Cergy-Pontoise (France). Enseignements et recherches consacrés 1) aux relations entre les Afriques, les Antilles, les Amériques noires et l'Europe du XXe siècle (littératures, cinéma); 2) aux théories des littératures postcoloniales. Auteur de nombreux articles et de plusieurs ouvrages dont *Essai sur une mesure du monde au XXe siècle*, Edouard Glissant, Champion, 2001 (sous presse); avec Pierre Halen, *Les Champs littéraires*, Karthala, 2001; avec Christiane Chaulet-Achour, *Esclavage: libérations, abolitions, commémorations*, Atlantica, 2000; *Les Discours de voyage*, Karthala, 1999; *Les écrivains antillais et leurs Antilles*, ANRT, 1993.

#### Philippe FRANCE

Agrégé (Anglais) et Diplôme d'Études Approfondies, Paris III. Ancien professeur de français à l'Université Sainte-Anne (Nouvelle-Écosse, Canada). Professeur de langue au Département d'Études Politiques et Juridiques de l'Université de Paris I — Panthéon-Sorbonne et à l'Institut d'Études Politiques de Paris. Membre jury de l'agrégation interne d'anglais.

#### Michel GABRIELLI

Département de français, Middlebury College, Langue et Théâtre.

#### Michel GUELDROY

Doctorat de l'Université de Toulouse I (thèse sur Charles de Gaulle à travers *Le Monde* et *The New York Times*). Associate professor et directeur du département de français au Monterey Institute of International Studies (<http://www.miiis.edu>). A enseigné à University of Memphis, Rhodes College, Memphis, TN. Research fellow à University of Oregon, Eugene. A publié dans *The French Review*, *Contemporary French Civilization*, *French Politics and Society*. Travaille actuellement à un manuscrit sur l'impact de l'intégration européenne sur la France.

#### Pierre HAILLET

Maître de Conférences en linguistique générale à l'Université de Cergy-Pontoise. Doctorat en Sciences du Langage (finaliste du prix Pierre Larousse). Maîtrise de linguistique française (Paris III-Sorbonne Nouvelle); Licence en Sciences du Langage et Licence ès-Lettres. Bourse d'études doctorales Connaught (Toronto, Canada). Outstanding Teaching Award, Toronto, 1994. Recherche et publications en linguistique française, *Le conditionnel dans le discours journalistique: essai de linguistique descriptive* (1995).

#### Nathalie HEINRY

Assistante à l'Université du Texas, Austin, Maîtrise de français langue étrangère et Licence de lettres modernes à l'Université de Paris X-Nanterre (expression orale et phonétique).

#### Alain HONTANX

Professeur agrégé d'Arts plastiques (histoire des arts), Collège Edgar-Quinet-Lycée Victor Hugo, Académie d'Aix-Marseille. Chargé de cours à l'Institut d'Études françaises pour étudiants étrangers (histoire de l'art et



langue de la publicité) de l'Université de Provence-Aix-Marseille III.

Josette HONTANX-LHANDE

Assistante, Institut de Monde Anglophone, Université de Provence-Aix-Marseille I. Membre de l'Institut de Recherche du Monde Anglophone, du Groupe de Recherche et d'Études nord-américaines, du Groupe de Réflexion pluridisciplinaire, et des Études nord-américaines et latino-américaines. Chargée de cours à l'Institut d'Études françaises pour étudiants étrangers (langue et civilisation) de l'Université de Provence-Aix-Marseille III.

Christopher HUNT

Master of Music (musicologie), University of Reading (Angleterre). Bachelor of Music, Queen's University, Kingston (Canada). Professeur, Department of Music Studies, Mohawk College, Hamilton (Canada). Organiste titulaire, First-Pilgrim United Church, Hamilton. Pianiste, accompagnateur, répétiteur. A récemment publié des articles dans les revues *The American Organist*, *Organ Alternatives* (Canada) et *Organists' Review* (Angleterre).

Danielle ISSA-SAYEGH

Docteur de l'Université de Paris III-Sorbonne Nouvelle. Senior Lecturer, St. Michael's College, Université de Toronto. Academic Advisor. Responsable de la formation des professeurs de FLE. Recherches et publications sur la didactique des langues secondes et l'enseignement des cultures francophones en milieu anglophone.

Dominique JENNEPIN

Enseignante aux Cours de Civilisation française de la Sorbonne. Licence d'anglais (Paris Sorbonne). Fullbright Scholarship (Miami University, Ohio et University of Wisconsin-Madison). DES d'anglais (Université de Poitiers). Enseignante à la French Summer School, Millersville University, PA, 1987, 1989 et 1993. Interventions aux Journées pédagogiques de l'enseignement du français en Espagne (Université de Barcelone) et au Premier congrès des professeurs de français en Grèce (Université d'Athènes) en 1993. Co-auteur aux éditions Hachette de la *Grammaire du Français* (1991), de *350 exercices de grammaire* (1987 et 1996), de *Café Crème*, Méthode de français, niveaux 1 et 2 (1997 et 1998), de la *Grammaire pratique du français en 70 fiches avec exercices* (2000).

Kapanga KASONGO

Associate Professor of French à University of Richmond, en Virginie. Doctorat en littérature comparée, Vanderbilt University. M. A. en Linguistique Appliquée, University of Durham, en Grande Bretagne. Licence d'anglais Université Nationale du Zaïre. Spécialiste de littérature francophone (principalement africaine), domaine dans lequel il a publié dans *Études Créoles*, *West Virginia University Philological Papers*, *Journal of Afro-Latin American Studies & Literatures*, *Französisch heute*, *The Journal of Asian & African Studies*, et d'autres revues d'intérêt africain et antillais. Ses recherches récentes s'orientent vers l'étude des théories critiques du roman africain et congolais, celle de la littérature engagée de l'ère postcoloniale, et celle de l'analyse discursive de l'expression en littérature de l'imaginaire de la conscience congolaise.

Marie-Hélène KOFFI-TESSIO

Assistante et Doctorante en études françaises, Princeton University. Maîtrise en traduction et Licence d'anglais, Paris III - Sorbonne Nouvelle. DEA en études irlandaises et traduction.

Christophe LAGIER

Assistant Professor of French, California State University, Los Angeles. Ph.D. French Literature, Princeton University. M.A., University of California San Diego. Licence ès-Lettres, Paris X-Nanterre. Ancien attaché linguistique auprès du Consulat général de France à Miami. Innovative Instruction Awards à CSULA: «Commercial French Course Website». A récemment publié *Le Théâtre de la parole-spectacle: Jacques Audiberti, René de Obaldia et Jean Tardieu* (Summa).

Roger LAUVERJAT

Agrégé de lettres modernes. Maître de Conférences à l'Université de Perpignan et Professeur de littérature française à l'Institut pour étudiants et professeurs étrangers de l'Université Paul Valéry. Enseigne également les techniques d'expression et de communication à l'Institut Universitaire de Technologie de Montpellier. Professeur invité à Davidson College (Caroline du Nord) et à l'Université de Long Beach (Californie).

Sabine LEVET

Maîtrise d'Enseignement de la Sorbonne, Full Time Lecturer in French et Coordinatrice de la section de français au Département de Langues et Littératures



Étrangères du Massachusetts Institute of Technology. Co-auteur, avec Gilberte Furstenberg, des cahiers pédagogiques qui accompagnent *Dans un Quartier de Paris*, CD-ROM interactif publié par Yale University Press (1999). A donné des ateliers et des présentations sur le multimédia lors de nombreuses conférences aux États-Unis. Collabore au développement de divers projets d'enseignement de la langue et de la culture pour CD-ROM et sur le Web.

Anne-Marie LILTI

Agrégée de lettres modernes, Doctorat, Université de Cergy-Pontoise. Maître de Conférences à l'Université de Cergy-Pontoise. Coordinatrice de la préparation à agrégation interne de lettres modernes. Membre du jury de l'agrégation interne de lettres modernes. Spécialiste de stylistique et de poétique. A publié notamment *L'épreuve de stylistique* au CAPES, *Des voix et des discours* dans les *Complaintes* de Jules Laforgue, *Tel Quel* et les poètes de la modernité, *Poésie de l'école et stéréotypes*, *Le corps, la langue, la poésie*, *Ecrire/traduire le poème: la non-traduction* d'Armand Robin.

Françoise MÉLONIO

Ancienne élève de l'École normale supérieure, agrégée des lettres, professeur à la Sorbonne (Paris IV) et Directrice de l'UFR de littérature française et comparée, auteur notamment de *Tocqueville et les Français* (Aubier 1993; U. Press of Virginia 1998) et du tome 3 de *l'Histoire culturelle de la France* (Seuil, 1998). Responsable de l'édition des *Œuvres complètes* de Tocqueville (Gallimard, 24 vol. parus) et auteur de diverses éditions de Tocqueville (Bouquins-Laffont, GF, La Pléiade, Chicago U. P.). Chercheur associé à l'EHESS (centre Raymond Aron), spécialiste du romantisme et de l'histoire des idées politiques.

Françoise MOJERET

Comédienne professionnelle. Co-directrice de la Compagnie théâtrale Inter-Europe Spectacles. Professeur de théâtre à l'École française de Middelbury depuis 1985 et à New York University in Paris (1985-1993). A joué dans de nombreuses tournées en France, en Europe, aux États-Unis et dans le monde avec des spectacles s'adressant particulièrement à des publics universitaires.

Annie-Claude MOTRON

Enseignante de phonétique corrective et grammaire de l'oral aux Cours de Langue et Civilisation Française de

la Sorbonne. Interventions sur la méthodologie de l'enseignement du F.L.E., Paris X. Enseignante d'anglais pour les francophones: langue et civilisation, Paris X; enseignante de phonétique anglaise, Club MGEN, Paris. DEA en phonétique comparée, M.A. English, Kansas State College. Licence en Conception Médiatique, Paris X. A publié plusieurs articles sur la morphophonologie du français et sa didactique, notamment pour *Le Français dans le Monde* et la Revue de la Fédération Internationale des Professeurs de Français. Co-auteur chez Clé International/Nathan de *Phonétique Progressive Du Français* (1998), *Entendre Comprendre, niveau intermédiaire* (1995), *Entendre Comprendre, niveau débutant* (1994).

Jean-Claude MOTRON

Carrière professionnelle dans l'industrie électrique. Loisir favori: tennis. A participé à de nombreuses rencontres en simple et en double, organisé des tournois internes et interclubs, assisté un moniteur dans ses cours 'débutants' adultes, est actuellement président du tournoi open de son club dans la région parisienne.

Simone MULLER

Agrégée de l'Université. Docteur de 3ème Cycle. Maître de Conférences de Littérature française à l'Université Marc Bloch-Strasbourg II. Trois fois Visiting Professor aux États-Unis, (University of Houston, Wichita State University, Georgetown University). Chargée de cours de langue et de littérature françaises aux étudiants étrangers à l'Institut Européen de Commerce de Strasbourg, et à l'Université Robert Schuman-Strasbourg III. Prépare une thèse de littérature comparée à Paris IV.

Marie-Laure NEULAT

Élève de l'École Normale Supérieure (Lyon), ancienne élève du lycée Henri IV (Paris), titulaire d'un D.E.A. de l'Université de Paris IV-Sorbonne et actuellement en doctorat de Linguistique à l'Université de Paris V. Elle a enseigné à Harvard University (où elle a remporté pour 4 semestres consécutifs un prix d'Excellence dans l'Enseignement), et à Bryn Mawr College. Ancienne élève de l'École japonaise de Middlebury.

Jacques NOIRAY

Ancien élève de l'École Normale Supérieure, Agrégé de lettres, Professeur de littérature française à l'Université de Paris IV-Sorbonne. Spécialiste de littérature du XIXème siècle et du début du XXème siècle, du roman réaliste et natu-



raliste, et de l'histoire des idées. A notamment publié *Le romancier et la machine: l'image de la machine dans le roman français 1850-1900* (José Corti, 1981, 1982), *Littérature francophone: Le Maghreb* (Belin, 1996), *L'Ève future, ou la libération de l'idéal* (Belin, 1999), ainsi que des éditions de textes de Zola (Gallimard Folio).

#### Véronique OGDEN

M.A. littérature comparée et M.A. littérature française, University of Arkansas. Diplôme d'éducation française, University of Arkansas. Licence d'anglais (lettres et civilisation étrangères), Certificat de Maîtrise d'anglais, Limoges. Professeur de français AP au lycée de Fayetteville, AR. Médaille de bronze 1998 du «National French Exam» niveau français I. Sponsor du club de langues étrangères. Responsable des cours de français par correspondance à l'Université d'Arkansas, Fayetteville.

#### Jean-Michel RAYNAUD

Professeur des Universités, Université du Littoral - Côte d'Opale U.L.C.O. Doctorat en Lettres Modernes (thèse sur *La biographie d'auteur: une poétique de l'à-côté*). Directeur de la Maison de la Recherche en Sciences de l'Homme de l'U.L.C.O. Chargé de mission Culture de l'U.L.C.O. Ancien directeur du département de français de l'Université du Queensland (Australie). A notamment publié aux Presses Universitaires de Lille *Voltaire, soi-disant* (1985), *Pour un Perec, lettré, chiffré* (1987). A collaboré à *Inventaire Voltaire* (Gallimard, coll. «Quarto», 1995). Collaboration en cours: *Romans Libertins du XVIIIème siècle* (Gallimard La Pléiade).

#### Jean-Claude REDONNET

Directeur de l'École française. Professeur à l'Université Paris IV-Sorbonne. Docteur d'État ès-Lettres, Docteur de 3ème cycle, Agrégé de l'université. Ancien Conseiller culturel auprès des Ambassades de France à Canberra, Ottawa et Tokyo, ancien Recteur de l'Université internationale francophone L. S. Senghor à Alexandrie d'Égypte. Vice-président du concours de l'Agrégation interne d'anglais.

#### Denis RIVIÈRE

Artiste peintre. A réalisé un grand nombre d'expositions personnelles et collectives en France et à l'étranger. Nombreuses commandes prestigieuses et privées (dont le Palais de l'Élysée pour le Président de la République). Ancien chargé de cours à l'École Normale Supérieure

de Cachan. De son œuvre de peintre il se dégage deux axes majeurs, une recherche obstinée de l'espace et la mise en scène de la fuite du temps par l'étude, et la compréhension des traces des civilisations du passé dans de grandes peintures de chevalet. *Denis Rivière, l'envers de l'image* (texte de Charles Sala, Paris, Au même titre, 1998).

#### Charles SALA

Docteur en Histoire de l'Art, Université de Paris X. Conseiller scientifique pour la revue *Actualités des Arts Plastiques*, Membre du jury d'Agrégation d'Arts plastiques, Professeur d'Histoire de l'Art à Middlebury Collège depuis 1972, ainsi qu'à Columbia, New York University, Boston University et Hamilton College, Paris. Auteur de *Caspar David Friedrich* (Paris, Terrail, 1993), *Michel-Ange* (Paris, Terrail, 1995), *Les anges dans l'art et dans l'histoire* (Florence, Nardini, 1998).

#### Élise SALAÛN

Maîtrise de l'Université de Sherbrooke (Québec). Thèse de doctorat en cours: «L'Érotisme dans le roman québécois des origines à nos jours». Participation aux colloques «Jeunes Chercheurs et Sociétés Savantes». Publications dans *Voix et Images* et collaboration à l'ouvrage collectif *Le Rébus des revus*.

#### Pascal SOMÉ

Professeur certifié de Lettres Modernes. Chargé de cours à l'Université de Cergy-Pontoise (cours de linguistique française). Docteur en Lettres et Sciences Humaines de l'Université de Cergy-Pontoise, option Sciences du langage. Thèse: «Temporalité verbale et récit. Le système verbal du français dans les romans burkinabé». Domaines de recherche: la sémantique temporelle, la grammaire du français, le français d'Afrique, la littérature du Burkina Faso.

#### Guy SPIELMANN

Directeur-adjoint de l'École française. Associate Professor of French, Georgetown University. Doctorat, et M.A. en études françaises (Vanderbilt); Maîtrise de phonétique, Licence ès-lettres, Licence d'anglais (Aix-Marseille I). Spécialiste des arts du spectacle aux XVIIe-XVIIIème siècles, il est l'auteur de *Le jeu de l'ordre et du chaos, spectacle et pouvoir à la fin de règne 1680-1715* (Paris, Champion, 2001) ainsi que d'articles parus dans la *Revue d'Histoire Littéraire de la France*, *Dix-Septième Siècle*, *Papers on French Seventeenth Century Literature*, *Cahiers du Dix-Septième Siècle*. Il dirige le site de ressources virtuelles sur



les arts du spectacle aux XVII<sup>e</sup>-XVIII<sup>e</sup> siècles, *Spectacles du Grand Siècle* (<http://www.georgetown.edu/spielmann/opsis.htm>). Il est également co-auteur de *Deux Mondes* (Mc Graw-Hill, 1997), manuel d'enseignement du FLE, ainsi que de plusieurs articles sur la didactique des langues secondes et la recherche en pédagogie.

James STRANCEL

M.A. French, University of Wisconsin-Madison. Enseigne le français à Alburg, VT. A enseigné à l'Université du Wisconsin et à l'Université du Michigan (Ann Arbor) dans le cadre de ses études avancées. Traducteur pour des éditeurs français. A collaboré à des ouvrages scolaires pour la College Division de McGraw-Hill.

Margaret SULLIVAN

Maîtrise de français, Middlebury College. B.A., Wofford College. Enseigne le français à la Spartanburg Day School, Spartanburg, SC. Assistante technique des productions scéniques de l'École française depuis la session 1999.

Bonnie WOOLLEY

Doctorante, Université de Bordeaux. DEA en anglais de spécialité/didactique des langues. M.A., Middlebury College. Études de musique et de français à Millikin University. Chargée de cours à l'Université de Cergy-Pontoise. Traductrice et directrice pédagogique de l'association Nouveau Monde (formation professionnelle). Chanteuse soliste et chef de chœur professionnel. Fondatrice/directrice de la chorale VOICES Chœur International (Paris).

### Équipe «technologies nouvelles, communication et enseignement»

Coordonnée par Guy Spielmann, avec la participation de Véronique Ogden et Philippe France.

Son rôle général est le conseil et non l'exécution ou la production, qui sont l'apanage de tous.

Elle a plus particulièrement pour mission, pendant la session d'été, de:

- a) servir d'interface entre enseignants et techniciens,
- b) conseiller les enseignants dans le choix et l'emploi des matériels et des logiciels,
- c) organiser ponctuellement des mini-rencontres individuelles ou de groupe dans un but d'information et de sensibilisation aux matériels (ordinateur, CD-ROM, Web, imagerie numérique) et aux vecteurs de la communication interne (intranet) ou externe (internet).

## Intensive Language Program

### (Seven-week Session)

Students registered in the intensive language program are enrolled in one of four levels (course numbers 101 to 499), according to their proficiency as determined by a placement protocol administered at the beginning of the session. Their daily schedule includes three to four hours of classroom instruction, as well as some individual work and participation in course-related seminars and activities. The course of study carries three units (the equivalent of nine semester-hour credits). Courses numbered 101 to 499 begin on Monday, June 25th at 8:00 a.m. *N.B.: The obligatory placement exam is administered on Saturday, June 23, at 9:00 a.m., followed by individual interviews on Sunday, June 24. All students (except full beginners) must undergo this evaluation and plan their arrival on campus accordingly.*

*Schedules, texts, and staffing are subject to change.*

Look for updates on our web page: [http://www.middlebury.edu/~ls/Ecole\\_francaise](http://www.middlebury.edu/~ls/Ecole_francaise)

### LEVEL ONE: Beginners 1 and 2

**101-102-103** (3 units) and **201-202-203** (3 units)

Coordinator: Guy Spielmann;

Marie-Hélène Koffi-Tessio, Christophe Lagier,

Marie-Laure Neulat

The purpose of this intensive program (five hours daily) is to develop to the largest possible extent a communicative competency in the French language, both oral and written. The cultural and content foundations of the course reflect issues and realities in the entire French-Speaking world. Our main text, *Deux Mondes*, is complemented by a French beginners' dictionary, a variety of authentic materials as well as video and on-line resources. In keeping with the school's policy, this course is taught entirely in French from the very first day, after a thorough introduction in English. The full text in English of the *Beginners' Guide* is available on line at <http://cweb.middlebury.edu/debutants/guide.html>; students are strongly encouraged to read it carefully prior to their arrival.

In 101-103 and 201-203, grammar, vocabulary, history, geography, culture, and communicative strategies are fully integrated in naturalistic, constructivist activities based as much as possible on authentic documents. Courses at both levels are tightly coordinated and share



the same general curriculum. However 201-203 courses proceed at a slightly faster pace and engage students in more complex tasks in the second part of the course. Once they have completed the work included in *Deux Mondes*, 201-203 students will engage in group work and projects with web resources and various educational software.

“Full Beginners” are defined as students who have never studied French nor lived in a French-speaking environment. When necessary, transfers between 101 and 201 are made in the first week of classes at the instructors’ or course coordinator’s advice.

Required texts: Terrell, Rogers, Barnes and Spielmann, *Deux Mondes: A Communicative Approach*, 3rd ed. (McGraw-Hill, 1997); *Dictionnaire Maxi-Débutants* (Larousse, 1998).

## LEVEL TWO: Early Intermediate

211-212-213 (3 units)

Corinne Fertein, Simone Muller, Véronique Ogden

Level 2 is an integrated, intensive program (four hours daily) for students with some previous instruction in (or exposure to) French, but who have reached only minimal proficiency. Its major goals are:

- to develop listening comprehension, oral competence, and socio-cultural communicative proficiency;
- to foster systematic acquisition of strategies for oral and written expression through progressive practice, with topical review of basic morphological and syntactic structures;
- to provide an overview of various cultural aspects of French-speaking communities worldwide, through readings and recordings, with applications to writing activities.

Texts: This course makes extensive use of authentic materials: literary excerpts, magazine and news articles, comic strips, songs, film clips and web sites. In addition, the following texts are required:

Maïa Gregoire et Odile Thievenaz, *Grammaire progressive du français avec 500 exercices* (CLE International, 1995), ISBN 2-090-33854-7; Odile Thievenaz, *Grammaire progressive du français Corrigés* (CLE International, 1995), ISBN 2-090-33855-5; *Le Robert Micro Poche, dictionnaire d'apprentissage de la langue française* (Nouvelle édition 1998), ISBN 2-850-36529-7; Goscinny & Uderzo, *Le Tour de Gaule d'Astérix*.

## LEVEL THREE: Intermediate

301-302-303 (3 units)

Alain Hontanx, Josette Hontanx, James Strancel

Level 3 offers a comprehensive program for those students who have had significant previous instruction in French and who have reached a mid-range proficiency level (typically, the third year of U.S. college French). They take four one-hour daily courses which address:

- video and audio-based reinforcement of aural/oral proficiency;
- in-depth exploration of French and French-speaking cultures;
- reinforcement of selected morphological and syntactic structures, as well as systematic lexical development;
- refinement of written expression beyond the sentence level;
- defining and furthering a personal immersion experience.

*In addition, Level 3 students may join or be advised to attend specially-designed **Ateliers** (workshops) which convene on a regular basis:*

### A. La bonne prononciation

Nathalie Henry

All levels of undergraduate students (including 300-level students) have access to a weekly voluntary workshop which will help them improve their pronunciation on specific difficulties of spoken French such as /r/ or nasal vowels or rhythm and stress. This workshop will take place in the language lab. The “Certificat Pratique et Performance” will reward best performances and progress.

Text (not required): Lucile Charliac and Annie-Claude Motron, *Entendre Comprendre, niveau débutant* (CLE International), ISBN 9-78209-0-32350-4.

### B. La Boîte à Outils Grammaticale I

Kapanga Kasongo

This voluntary workshop aims at helping students overcome grammatical difficulties at the sentence level common amongst most novice and intermediate learners. Each session will focus on a specific issue in morphology and syntax, and review differences between oral and written registers, with practical exercises.



## LEVEL FOUR: Advanced (3 units)

This level has a three-tiered structure:

- 1) All students **must** take a course in advanced grammar and composition which focuses on writing strategies applicable to specific types of discourse (esp. informative and deliberative).
- 2) Students choose **one of three intensive courses** (which meet for two hours a day):
  - *La France en Europe* (France in Europe).
  - *Du texte à l'image, littératures et cinémas de la francophonie* (A Global Approach to Francophone Literature and Cinema)
  - *Connaître et comprendre la culture française: Quelques références culturelles* (Discovering and Understanding French Culture through some Major References)
- 3) Students choose **one of the three elective courses**:
  - a course on historical and sociological approaches to social interaction
  - a course in art and civilization
  - a course in language and music

### 1. Required course

**411 Ecrire** (*Advanced Grammar and Composition*) 1 unit  
Dominique Jennepin

This course enables students to construct progressively a repertoire of writing forms (narrative, descriptive, expressive, argumentative, informative and creative) in order to communicate flexibly and fluently in writing. In addition to daily writing assignments, students will hand in a *dossier* (project) on a French or Francophone cultural or social topic at the end of the session.

Evaluation: Daily work and class participation: 50%; Project: 30%; 3 Tests: 20%.

Texts: Delatour, Jennepin, Yeganeh, Léon-Dufour, Teyssier, *Grammaire du français* (Hachette 2000), ISBN 2010156013; Girardet et Frérot, *Panorama 3* students' book (CLE International), ISBN 232-0-03373-2.

### 2. Intensive Courses (two hours per day)

**412 Connaître et comprendre la culture française: Quelques références culturelles**  
(*Discovering and Understanding French Culture through some Major References*) 1 unit

Catherine Axelrad-Bourget

Thirty-four sessions: thirty-four landmarks — fiction- or historical characters, historical or cultural events, well-known works of art or quotations — belonging to the cultural history of France and today intimately

linked to the French way of thinking. This definition applies, for example, to subjects as different as the story of Joan of Arc, a fable written by La Fontaine, famous characters from Victor Hugo's *Les Misérables*, a poster designed by painter Toulouse-Lautrec, and the influence of the noteworthy couple made by Jean-Paul Sartre and Simone de Beauvoir.

The first part of each two-hour session will be devoted to the study of one subject (or two complementary ones) with the help of documents ranging from text to images, audio or video recordings. The subjects will be studied chronologically, and will cover a large part of the history of France. The second part of the daily session will be devoted to students' self-expression about the proposed subject and comments upon the documents. If complementary subjects are studied during one lecture, one study group will be asked to explain what they have learned to the other one. Other written and oral exercises will include oral reading, reciting, singing, role-playing, script-writing and acting. Personal preparation time including reading and researching is approximately 20 minutes per day.

Text: Coursepack.

**434 Du texte à l'image, littératures et cinémas de la francophonie, écrit, cinéma et multimédia**  
(*A Global Approach to Francophone Literature and Cinema*) 1 unit

Danielle Issa-Sayegh, Romuald Fonkua

This course is an initiation to the literature and cinema of the French-speaking world. Students will analyze sociocultural aspects in novels as well as in their screen adaptations, which will lead to written compositions and the production of portfolios. Students will work with multimedia resources during classes (4 hours per week), attend all lectures on topics related to the course, and view films outside class hours. Whenever possible, guest lecturers will be invited to share their expertise with the class.

Themes to be studied include the colonial period, exile and social alienation, education and the role of women. Examples will be taken from such films as *Quatre Femmes d'Égypte* (Tahani Rached), *Chocolat* (Claire Denis), *Rue Case-Nègres* (Euzhan Palcy), *Afrique je te plumerai* (Jean-Marie Teno), and *L'Enfant noir* (Laurent Chevallier).

Evaluation: Written assignments: 20%; Oral presentation: 20%; Tests: 20%; Portfolio: 40%.



Text: *Nouvelles francophones* (Agence de la Francophonie/Éditions Acoria), ISBN: 2-912-52509-8.

**435 La France en Europe** (*France in Europe*) 1 unit  
Michel Gueldry

By the end of the course, students will be able to understand contemporary France in a multifaceted manner (France's politics, economy, society, diplomacy, world status) while possessing enough historical background to put current events and values in perspective. Without prejudice to developing students' four basic linguistic skills (reading, writing, speaking and listening), emphasis will be put on the understanding of French social, political and diplomatic culture in the 1990s. This course aims at bringing together language acquisition and substantive ("content-based") learning. We will spend quite some time on the notion of "national self" and conduct a comparison between French and American "collective minds" that should illuminate both cultures.

Another objective of the course is for students to develop a personal, almost emotional understanding of France, by fostering a process of individual identification. In order to develop such an insider's view, during the last week of the session, students will take a fictional identity, work in teams to interview professors of the French School, write and present their (French) autobiography, including their own personal (fictional) history and worldview from a French perspective. This role playing allows for a more natural flow of language, confrontation of viewpoints and personal, subjective involvement. It also provides a creative outlet and allows the course to finish on a high note.

The class is structured in two modules. Module I deals with France in the 1990s, and covers the following topics: A brief historical survey (nature and historical impact of the 1789 Revolution), French Politics since the 1970s, French Economy since the 1970s, French Society and Culture since the 1980s. Module II deals with France in the European Union, with special emphasis on 1) EU institutions, vocabulary and history; 2) the Economic and Monetary Union (the single currency, the European Central Bank, and France's monetary policy), and 3) the emergence of a trans-national European entity. No previous experience in policy studies is required.

On a day-to-day basis, the course will be structured with a combination of lectures, students' presentations and mini-reports, and small group discussions. More

time will be allocated to group discussions and reports than to lectures, as students should have a direct contact with political documents (primary and secondary sources) and have as much time as possible to express their views. Several formats of group work (i.e. work in pairs, in larger groups, contradictory debates) will be experimented with so as to facilitate peer interaction and peer teaching. In addition to the mid-term exam, each student will present an oral report, write a take-home essay, develop and present a fictional identity, and write a short autobiography.

The course will be enriched with at least two films and with audio documents (addresses by politicians, ethnic music, radio excerpts).

### 3. Elective Courses

**431 Le français et la musique, langues sœurs**  
(*French and Music as Sister Languages*) 1 unit

Bonnie Woolley

Ideas, emotions, and history are communicated through music, which has been called the universal language. The music of the French-speaking world is rich in linguistic and cultural content. Through extensive listening to music (vocal and instrumental music, from madrigals to rap), students will explore the French language and learn about French-speaking peoples. Work based on words to songs/arias as well as readings of texts and articles about music will provide the students with a source of new language and ideas, as well as the opportunity to apply diverse reading techniques to a variety of materials. Students will review and utilize organizational strategies in writing assignments, in-class discussions, and role-plays, all designed to reinforce newly-acquired language skills and to develop students' oral and written expression. Grammatical revision will be based on the immediate abilities and needs of the students.

Evaluation: Oral presentation in class (10-15 minutes); Final examination; Also required: participation in the musical activities of the French School (as performer, organizer, or documentalist).

Text: Coursepack.

*NB: Students taking this elective course will be asked to join Intensive Listening Sessions convening on a regular basis.*

**432 Corps, espace, réalité, du Réalisme à l'Impressionnisme en France au XIXe siècle**  
(*Art and Civilization*) 1 unit

Charles Sala



This course in art and civilization is specially designed for advanced students at the undergraduate level and follows a carefully designed, historical progression from the study of Pictorial Realism (Courbet, Maillat, and caricatures) and the beginnings of photography (Nadar, Durieu, etc.) to the analysis of Impressionism (Monet, Renoir) and of the Japanese influence. The closing section will be devoted to Post-Impressionism (Caillebotte, Seurat, Gauguin) and the early stages of Cubism (Picasso). The course will include visits to museums (Clark Institute, Williamstown, MA, and Musée des Beaux-Arts, Montréal).

**Evaluation:** An oral interview during the second week will lead to the choice of a subject for a final, 12-page *dossier*, complete with illustrations, table of contents, and bibliography (due in the seventh week); A third-week assignment on reading a work of art.

### 433 **Savoir être! Mœurs et savoir vivre en France** (*Historical and Sociological Approach to Social Interaction in France*) 1 unit

Dominique Agostini

As with any other language and culture, speaking French is not enough to communicate in France. Knowing *étiquette*, mastering the social rules and codes which are at the root of «civilization» (N. Elias), are also essential to interpret different contexts. The objective of the course is to explain how social interaction, as described by Erwin Goffman, works in a French context. Historical and social outlooks will be presented as an introduction to practical contemporary situations.

**Evaluation:** a 10-page essay on a subject chosen by student and related to the course. 3 grades: outline, first part and second part of essay.

**Text:** Sabine Denuelle, *Le Savoir-Vivre* (Larousse-Poche, 1998), ISBN 2-035-07132-1.

*In addition, Level 4 students may join or be advised to attend specially designed Ateliers which convene on a regular basis:*

#### A. La bonne prononciation

Nathalie Heinry

All levels of undergraduate students (including 400-level students) have access to a weekly voluntary workshop which will help them improve their pronunciation on specific difficulties of spoken French such as /r/ or nasal vowels or rhythm and stress. This workshop will

take place in the language lab. The "Certificat Pratique et Performance" will reward best performances and progress.

**Text:** (not required) Lucile Charliac and Annie-Claude Motron, *Entendre Comprendre, niveau débutant* (CLE International), ISBN 9-78209-0-32350-4.

#### B. La Boîte à Outils Grammaticale II

Dominique Jennepin

This voluntary workshop aims at helping students overcome grammatical difficulties at the sentence level common amongst most intermediate and advanced learners. Each session will focus on a specific issue in morphology and syntax, and review differences between oral and written registers, with practical exercises.

**Text:** Beaujeu, Carlier, Mimran, Vrillot, Torrès, "Exerçons-nous" *Grammaire, 350 exercices, Niveau Supérieur II* (Editions Hachette 1991), ISBN 2-010-16291-9.

### Programme gradué / Graduate Program: De la Maîtrise au D.M.L.

To be eligible for acceptance to the six-week session, applicants are normally expected to have a B.A. degree with a major in French or equivalent course work in French, and a grade average of B or better. In addition to students preparing for Middlebury's M.A. or D.M.L. degree, *l'École française* welcomes each summer "non-degree" students (i.e. candidates for degrees at other institutions, or individuals who want to take advanced courses in French).

A normal load is three courses (nine semester hours) selected in consultation with the director or associate director. Permission to take an extra course is granted only exceptionally by the director or associate director of the French School, and must be requested in writing before the start of the session. Some students may be required to take one or more courses at a lower level for undergraduate credit before beginning a full load of graduate work.

Two types of courses are offered in the graduate program: 1) foundation courses (*cours de base*), which are designed to provide students with the linguistic, cultural, and literary skills needed for further study; and 2) specialized courses (*cours thématiques*), which allow the student to build upon this foundation and acquire broader and more sophisticated knowledge. The courses change



each year, depending on the faculty and their specialties, thus allowing for a variety of subjects and approaches.

New students enrolled in the graduate session must take a written language test and an interview *before* they register. Courses at the 500, 600 and 700 levels are essentially for students preparing for the Master of Arts degree. They are also open to highly qualified undergraduates who have scored well on the placement test and are judged capable of doing work at the graduate level. Beginning graduate students normally take 500-level courses, while 700-level seminars are open to M.A. candidates nearing completion of the program, highly qualified master's candidates, and D.M.L. candidates. Each course carries **one unit of graduate credit** unless otherwise indicated. The normal course of study during a summer session is three units. Graduate courses begin on Thursday, June 28.

*Graduate students are strongly advised to read certain books for some of the classes before the session. Please look for suggestions on how to acquire books in French on our web page [http://www.middlebury.edu/~ls/École\\_française](http://www.middlebury.edu/~ls/École_française).*

One of the major missions of the French School graduate program is to meet the call for better teacher training, which the profession has designated as a top priority. Practicing teachers already represent a large proportion of our enrollment at the post-baccalaureate level, and we continually strive to offer courses and activities which help them improve as education professionals. Some of these courses strengthen their content knowledge in areas they themselves teach, such as A.P. literature; others, such as corrective phonetics, help improve their command of the language while demonstrating tools and techniques they can emulate with their own pupils. They also benefit from lectures, demonstrations and workshops with pedagogical themes. Finally, they can take advantage of the French School setting to share ideas with their peers, as well as to observe our language courses and glean new insights on teaching. The national decline in French graduate programs only underscores the vital role that the French School plays — and must continue to play — in quality professional training.

*Note: Students who are currently in-service teachers are encouraged to bring with them the textbook(s) they use in order to participate in pedagogical workshops and seminars.*

## M.A. Degree Requirements

Candidacy for the M.A. degree is confirmed upon successful completion of a six-week summer session. To receive the M.A. degree the student must complete a total of twelve units. These may be obtained in a series of summer sessions on the Vermont campus, or by taking three units during a summer session and completing the requirements during a full academic year in Paris.

Distribution requirements for those students choosing to earn their degree on the Middlebury campus:

- a) three units in language;
- b) three units in civilization;
- c) three units in literature.

Distribution requirements for those students choosing to earn their degree in Paris after one summer on the Middlebury campus:

- a) language proficiency, level FR 611 (see Paris catalogue);
- b) two units in literature;
- c) two units in civilization;
- d) *mémoire de maîtrise* (worth two units).

## Transfer of Credit

After formal admission to the program, candidates for the M.A. and D.M.L. degrees may request permission from the Director of Academic Records to transfer from another institution a maximum of the equivalent of one full-time summer of study at Middlebury (three units). Two units earned at Middlebury's professional-development workshops may be applied to the M.A. degree. The combined total of professional-development-workshop and transfer credit may not exceed three units. *N.B.: Courses taken at other institutions and proposed for transfer toward the Middlebury M.A. degree must be taken after successful completion of the first summer session at the graduate level.*

## Langue

### 504 Des mots et des sens; approches de la traduction (French-English Translation) 1 unit

Philippe France

Ce cours s'adresse en priorité aux étudiants passant leur premier ou deuxième été à l'École française (place-



ment à vérifier en fonction du test). L'étudiant ayant déjà une certaine maîtrise de l'apprentissage de la langue étrangère comprend rapidement qu'une source importante de difficultés se trouve dans les distorsions qu'impose, de façon inconsciente le plus souvent, la langue maternelle d'origine, ici le fameux «anglicisme». Il s'agira donc, par le biais d'une approche comparative, de faire prendre conscience des phénomènes mis en œuvre dans le passage d'une langue à l'autre, d'identifier les moyens de les résoudre puis de mettre en application ces principes dans la production en français. Nous proposerons pour ce faire des exercices sur les lexiques et les structures syntaxiques traditionnellement sources d'erreurs (recherches de vocabulaire, prépositions et conjonctions complexes, temps verbaux, etc.).

La matière du cours est présentée sous support informatique (serveur et internet) avec exploration systématique des ressources de la toile d'internet.

Textes: Prévoir un dictionnaire bilingue, par exemple le *Robert & Collins*, ainsi qu'un dictionnaire unilingue français (je recommande le *Lexis de la langue française* chez Larousse).

### **509 Stylistique appliquée I: De la Maîtrise de la langue à l'intuition linguistique** (*Applied Stylistics I, Mastering written French*) 1 unit

Pascal Somé et Anne-Marie Lilti

Ce cours s'adresse en priorité aux étudiants passant leur premier été à l'École française (placement en fonction du résultat au test d'entrée). Il s'agit d'accompagner des étudiants qui ont déjà une certaine maîtrise du français vers l'acquisition de l'intuition linguistique qui leur permettra une aisance supérieure dans la pratique écrite de la langue.

On se proposera d'atteindre cet objectif par des exercices variés et complémentaires: lecture et analyse de textes, réécriture d'énoncés fautifs, productions personnelles et d'autocorrection. L'effort portera en priorité sur les points qui sont les sources traditionnelles d'erreurs: constructions directes et indirectes, concordance des temps, verbes pronominaux etc.

Contrôle des connaissances: Des travaux de type rédaction de paragraphes et réécriture seront remis chaque semaine; chacun donnera lieu à une évaluation. La note finale sera la moyenne des notes obtenues.

### **510 Stylistique appliquée II: Pratiques du français universitaire** (*Applied Stylistics II, French Academic Writing*) 1 unit

Pascal Somé et Anne-Marie Lilti

Ce cours a pour objectif de faire acquérir aux étudiants une compétence de réformulation (réécriture), ainsi que la maîtrise des moyens assurant la progression et la cohésion des textes produits. L'enseignement, pendant la session, se constitue de deux modules, divisés chacun en trois sous-modules. Les savoir-faire acquis se traduisent en termes d'aptitude à la production de textes en français universitaire de registre soutenu.

Module 1: *Les procédés de l'argumentation*

- *sous-module 1*: l'articulation logique de l'argumentation: l'expression de la cause, de l'opposition, de la concession; connecteurs argumentatifs, subordination, choix lexicaux; construction hypothético-déductive.
- *sous-module 2*: cohésion textuelle et thématisation des énoncés: anaphores, périphrases, synonymes et antonymes; organisateurs textuels.
- *sous-module 3*: procédés de reprise: formules de transition, introductions et conclusions partielles.

Module 2: *L'énonciation du texte universitaire*

- *sous-module 1*: procédés d'effacement de l'énonciateur: passivation, formes impersonnelles, métonymie; les différentes valeurs de «on».
- *sous-module 2*: procédés d'euphémisation et de modalisation.
- *sous-module 3*: procédés d'intégration du discours de l'autre: insertion de citations, discours indirect, marques de distanciation polyphonique: emploi des guillemets, de l'italique, etc.

Contrôle des connaissances: Des travaux sont remis chaque semaine; ils donneront lieu à une évaluation. La note finale sera la moyenne des notes obtenues.

Texte: M. Arrivé, F. Gadet, M. Galmiche, *La Grammaire d'aujourd'hui: guide alphabétique de linguistique française* (Flammarion, 1986), ISBN 2-081-12003-8; Polycopié fourni au fur et à mesure de la progression du cours.

### **514 Linguistique Appliquée — phonétique corrective et grammaire de l'oral** (*Applied Phonetics*) 1 unit

Annie-Claude Motron

Ce cours s'adresse à un public de niveau avancé; il se propose d'étudier les caractéristiques phonétiques et morphophonologiques de l'oral du français en mettant en évidence les différences avec le système anglais. On



abordera la langue selon deux axes:

Phonétique: l'approche pratique et corrective des sons du français; la relation entre la prononciation et l'orthographe; l'étude des spécificités de la chaîne parlée: la syllabe, la continuité, la chute du /@/, le schéma rythmique, l'intonation; les différents styles.

Morphophonologie: la perception, l'identification et la production des marques orales; la transcription des marques orales; la spécificité du fonctionnement des marques graphiques.

Le cours sera obligatoirement complété par des séances en laboratoire de langues, sous la direction d'une assistante francophone, pendant lesquelles les étudiants pourront, grâce à un travail d'écoute, de reconnaissance et de prononciation, surmonter les difficultés inhérentes au passage du système oral d'une langue à celui d'une autre.

De plus, il sera occasionnellement demandé aux étudiants un travail personnel en face à face, en laboratoire de langues, ou par écrit afin de travailler leurs difficultés spécifiques. Activités complémentaires: travail correctif individualisé, en face à face, en laboratoire de langues bilan individuel de progression (élaboration et suivi sur fiches phonétiques individuelles).

Contrôle des connaissances: La note d'ensemble tient compte de la participation en cours évaluation de l'assiduité, du travail et des progrès au cours des séances en laboratoire (25% de la note finale). Après l'étude de chacune des différentes parties du programme, contrôle oral (en laboratoire de langues) et écrit (25% de la note finale). Examen final oral (25% de la note finale) et écrit (25% de la note finale) sur l'ensemble du programme.

Ouvrages utilisés (à acheter par chaque étudiant): *Phonétique Progressive*, manuel (CLE International, 1998), ISBN 9-78209-0-33880-5; *Phonétique Progressive*, cassettes (CLE International, 1998), ISBN 9-78209-0-32880-6 (conseillées mais non obligatoires).

## **524 Sciences du langage et dynamique des langues** (*Language Science and Dynamics of Linguistic Systems*) 1 unit

Pierre Haillet

Ce cours s'adresse aux étudiants de niveau avancé, désireux d'approfondir et de systématiser leurs connaissances par le biais d'une réflexion structurée sur certains concepts fondamentaux en linguistique générale (tels que: usage et norme, variation et changement, grammaticalisation, emprunt, calque etc.). On s'intéressera à l'organisation des systèmes linguistiques, notamment à ce qu'ils ont en commun et à ce par quoi ils diffèrent. On

abordera les grands principes de fonctionnement et d'évolution des langues vivantes, en s'attachant particulièrement à mettre en évidence le rapport entre la dynamique du langage et celle des communautés linguistiques. On montrera en outre comment ces connaissances théoriques contribuent à une meilleure compréhension des mécanismes d'acquisition d'une langue étrangère, et comment certains modèles linguistiques récents permettent d'expliquer la manière spécifique dont s'organise, en français contemporain, l'expression de la temporalité et de l'aspect. La discussion critique conduite en classe s'accompagnera d'une consultation régulière du *Guide alphabétique de linguistique française* et d'une lecture suivie du *Catalogue des idées reçues sur la langue*, de façon à faire le point sur la diversité des systèmes linguistiques et à comprendre les enjeux des sciences du langage.

Contrôle des connaissances: Dossier n°1: 20%; dossier n°2: 30%; étude de cas (sur table): 40%; participation, préparation, progrès: 10%.

Textes: M. Arrivé, F. Gadet, M. Galmiche, *La Grammaire d'aujourd'hui: guide alphabétique de linguistique française* (Flammarion, 1986), ISBN 2-08-112003-8; M. Yaguello, *Catalogue des idées reçues sur la langue* (Seuil, coll. «Point-Virgule», 1988), ISBN 2-02-009913-6; Polycopié fourni au fur et à mesure de la progression du cours.

## **602 Linguistique française, sémantique, ambiguïtés, interprétations**

(*Theories of Meaning in French Linguistics*) 1 unit

Pierre Haillet

Analyse du rapport entre la forme et le sens dans la perspective des théories linguistiques. On abordera notamment la problématique de l'ambiguïté, de l'homonymie, de la polysémie et de l'antonymie, ainsi que les facteurs qui interviennent lorsqu'on attribue un sens à ce qui est dit. On étudiera également le sens explicite et le sens implicite, la paraphrase, les modalités et la problématique de l'énonciation. Les théories présentées seront appliquées à l'analyse d'une variété de discours (communication médiatique, discours politique, échanges conversationnels).

Contrôle des connaissances: Dossier n°1, 20%; Dossier n°2, 30%; Dossier n°3, 40%; Participation, préparation, progrès: 10%.

Textes: M. Arrivé, F. Gadet, M. Galmiche, *La Grammaire d'aujourd'hui: guide alphabétique de linguistique française* (Flammarion, 1986), ISBN 2-08-112003-8; Polycopié



fourni au fur et à mesure de la progression du cours.

## **612 Le Petit Conservatoire** (*Language and Theater*)

1 unit

Francoise Mojeret

Ce cours s'adresse à la fois aux étudiants qui se destinent à l'enseignement, à ceux qui souhaitent devenir comédiens professionnels, et en général à ceux dont le profession exige de s'exprimer en face d'un public. Le travail sera uniquement d'expression orale et portera sur l'apprentissage de la scène et de la langue française, à travers des textes d'auteurs contemporains. Chaque scène jouée à deux ou à plusieurs – obligatoirement mémorisée – sera travaillée, répétée plusieurs fois et commentée de manière à améliorer la qualité d'interprétation. On insistera sur la prononciation, l'intonation, l'articulation, la respiration, la gestuelle. Le contrôle sera facilité par des vidéos réalisées en cours de session, chaque étudiant pouvant ainsi se rendre compte de ses progrès, mais aussi de ses erreurs et donc de les corriger. Un spectacle sera réalisé, et présenté en public au Théâtre Wright (le 29 juillet), avec la participation de tous les étudiants du Petit Conservatoire. **Ce cours a lieu pendant 2 heures consécutives.** Un soutien phonétique complémentaire sera apporté individuellement pour résoudre des questions spécifiques.

Contrôle des connaissances: Les scènes travaillées pendant la session ainsi que le spectacle public donneront lieu à l'attribution de notes.

Texte: Polycopié.

## **711 Initiation à la sémiotique littéraire**

(*An Introduction to Literary Semiotics*) 1 unit

Jean Bernabé

2 heures par jour du 28 juin au 18 juillet

Ce cours vise à une initiation concrète, raisonnée et progressive à la sémiotique des textes littéraires. L'approche proposée trouvera son point d'application dans l'analyse des *Fables* de Jean de la Fontaine. *Il est fortement conseillé aux étudiants désireux de s'inscrire dans ce cours d'avoir lu l'œuvre au programme.*

Dans un premier temps seront présentées les différences (terminologiques et théoriques) qui fondent une certaine distinction entre la sémiotique, la sémiologie et la sémantique; puis entre la sémiotique d'une part et, d'autre part, diverses disciplines ayant pour objet le discours littéraire (pragmatique, sémantique, narratologie, poétique, rhétorique, stylistique etc.) La grande opposi-

tion «récit vs discours» sera analysée de façon critique en vue de compléter l'approche linguistique dont elle témoigne par une approche plus spécifiquement sémiotique qui resitue le discours au cœur même de tout le dispositif énonciatif. De ce point de vue, l'activité discursive apparaîtra comme le fondement de toute activité énonciative, le récit fonctionnant alors comme une composante (facultative). La logique narrative, objet purement formel, sera insérée dans les enjeux discursifs du texte et ce, à partir de la narration telle qu'elle opère dans les *Fables* de la Fontaine.

Les critères permettant de distinguer un récit d'un non récit seront présentés et analysés à partir d'exemples d'école (courts textes à valeur didactique). Ils intégreront les notions d'événement, de représentation (avec le double sens du préfixe «re» signifiant «de nouveau» et «en sens inverse», «à rebours»), de motivation, de modalisation, de cohérence orientée, de clôture textuelle etc. La représentation des processus de l'univers narratif débouchera sur la mise en évidence de l'énoncé narratif depuis les formes les plus empiriques et simples (début – milieu – fin, ou plutôt état initial – quête – état final) jusqu'aux propositions les plus formalisées et complexes (modèle du parcours génératif du sens). Appliquée au discours et non plus spécifiquement à l'objet formel que constitue la logique narrative, la démarche sémiotique mettra en exergue les jeux figuratifs, thématiques et les échelles de valeur (idéologiques, cognitives, affectives, éthiques etc.) au termes desquels se construit la pluralité des sens du discours littéraire comme discours ouvert au travail indéfini de l'interprétation. Toutes les notions évoquées sont censées faire l'objet d'illustrations quotidiennes à partir du corpus indiqué.

Contrôle des connaissances: Épreuves de contrôle continu portant sur l'analyse sémiotique d'extraits.

Texte: Jean de la Fontaine, *Fables* (Garnier – Flammarion, No 2051, 1996), ISBN 2-080-72051-1.

## **718 D'une langue à l'autre, d'une culture à l'autre: traduction avancée** (*Advanced French-English Translation*) 1 unit

Philippe France

Ce cours s'adresse plus particulièrement aux étudiants passant leur troisième ou quatrième été à l'École française (placement possible aussi en fonction du test). Le passage d'une langue à l'autre, généralement appelé traduction, n'est pas, on s'en rend vite compte, un travail quasiment scientifique de simple transposition grammat-



icale. La langue, les langues sont phénomène de culture, expression d'un long développement historique, social, économique, culturel. Passer d'une langue à l'autre ne signifie donc pas simplement passer d'un mot à l'autre, mais d'un phénomène culturel à l'autre. C'est l'étude de ces phénomènes qui sera l'objet de notre travail dans ce cours par le biais de documents illustratifs tirés du discours écrit, mais aussi de la langue parlée. Nous serons ainsi amenés à réfléchir sur les manières les plus efficaces de passer de l'anglais au français mais aussi du français à l'anglais à partir de textes écrits de niveaux et domaines de langue variés, ainsi que de documents sonores.

Le cours est divisé en deux parties distinctes, une partie «théorique» et une partie de textes illustratifs et d'application. Dans la partie «théorique», nous étudions des principes de traduction appliqués aux lexiques, aux procédés de traduction comme: emprunt, calque, mot-à-mot, transposition, étoffement, modulation, équivalence et adaptation. La partie pratique se compose de textes choisis, organisés en thèmes généraux: la famille, les gens, l'éducation, l'alimentation, la nourriture, le goût, les pratiques artistiques et culturelles etc., tous documents sélectionnés dans les deux langues pour leur intérêt inter-culturel. Les exercices d'application des principes sont variés; allant de la traduction de courtes expressions, puis de phrases illustratives des notions acquises, au travail de «remplissage» de textes traduits mais auxquels manquent des éléments constitutifs du discours, en passant par l'étude de textes 'à erreur' et de traductions existantes. Le cours se présente sous forme informatique disponible sur un serveur et un site internet du collège, ce qui permet une interactivité permanente avec la Toile d'internet.

Contrôle des connaissances: La notation repose sur les critères suivants: trois devoirs (semaines 2, 3 et 4) de longueur progressivement plus importante, un projet final (semaine 5) et un petit examen final (semaine 6). Pour les devoirs et le projet final, les étudiants sont invités à rechercher sur Internet des textes servant de base de travail à partir des grands thèmes étudiés. Participation et assiduité sont également prises en compte.

Textes: Il faut prévoir l'acquisition d'un dictionnaire bilingue du genre Collins & Robert et d'un dictionnaire unilingue français, par exemple le *Lexis de la langue française* de chez Larousse.

Ouvrage de référence à consulter: *Le Bon Usage* de Maurice Grévisse, ISBN 2801105880.

## Littérature

### **562 Pratique et plaisir du texte, sur les textes de l'Advance Placement** (*Textual Analysis on Advance Placement Texts*) 1 unit

Roger Lauverjat

Ce cours se propose d'apporter aux étudiants *un langage critique et une méthode* permettant de résoudre les problèmes historiques et formels qui se posent à eux lors de l'analyse d'un texte littéraire. NB: Les textes étudiés pendant la session de l'été 2001 figurent tous au programme d'Advance Placement. En effectuant ce choix nous proposons ainsi d'aider les étudiants professeurs chargés de préparer leurs élèves à cet examen.

Les deux premières semaines seront consacrées à l'approche de la **poésie**. A partir de l'étude de textes inscrits au programme d'AP (poèmes de Ronsard, Louise Labé, La Fontaine, Baudelaire, Apollinaire) nous reverrons les notions fondamentales de versification, de prosodie et de rhétorique et nous nous interrogerons sur les problèmes rencontrés lors de l'approche des textes poétiques.

Au cours des deux semaines suivantes sera abordée la problématique du **genre romanesque**. Nous conduirons cette approche à partir de *Pierre et Jean* de Maupassant (Collection Presses Pocket, ISBN 2-266-03081-7). L'accent sera mis sur la construction du récit, les modes de la narration, la technique et les fonctions de la description, le système des personnages, la question du point de vue (focalisation).

La dernière partie du cours portera sur le **langage dramatique**. A partir du *Mariage de Figaro* de Beaumarchais (Classiques Hachette, ISBN 2-010-17215-9) et en nous appuyant sur la visualisation de cassettes de la représentation de la pièce, nous étudierons la structure de l'action dramatique, la question des personnages, la mise en scène de la parole, le dialogue, le monologue, les différents registres comiques.

Contrôle des connaissances: Deux écrits (le 2 juillet et le 4 août). Il sera également tenu compte de la participation au cours.

Textes: Voir ci-dessus. Il est vivement conseillé de se procurer le petit volume de Sylvie Rozé, *L'explication de textes à l'oral* (Armand Colin, collection «Synthèse»), ISBN 2-200-01847-9.



**570 Textes français et histoire littéraire, XVIème et XVIIème siècles** (*Literature, History and Society*) 1 unit

Roger Lauverjat

**Rire et Sourire au XVème et XVIIème siècles**

«Le rire est le propre de l'homme» déclarait Rabelais dans *Gargantua*. «C'est une étrange entreprise que de faire rire les honnêtes gens» affirmait de son côté Dorante, porte-parole de Molière dans *L'École des Femmes*. Ces deux citations inspireront notre programme pour l'été 2001.

Le cours se déroulera en trois temps:

Nous étudierons d'abord *Gargantua* de François Rabelais (Classiques Hachette, ISBN 2-010-17876-9) où le rire est omniprésent et multiforme: comique verbal, gigantesque, parodie de l'épopée et du roman de chevalerie, comique satirique, comique «gaulois» trouvant sa source dans le «bas-corporel».

La deuxième partie du cours sera consacrée aux *Fables de La Fontaine* (livres 7 à 12). Ce sera l'occasion de découvrir les multiples facettes d'une ample «comédie à cent actes divers» et dont la scène est l'univers» (Classiques Hachette, ISBN 2-011-67173-6).

Dans la troisième partie une approche privilégiée sera consacrée à Molière qui a porté la comédie classique à sa perfection. Nous étudierons plus particulièrement *Les Femmes savantes* (Classiques Hachette, ISBN 2-010-17879-3) qui réalise une synthèse de la farce et de la comédie.

**Contrôle des connaissances:**

Deux écrits (le 21 juillet et le 4 août). Il sera également tenu compte de la participation au cours.

**Textes:** voir ci-dessus.

**571 «Si nous parlions huron ou iroquois...»:**

**Langue et littérature au Québec** (*Quebec: Language and Literature*) 1 unit

Élise Salaün

Écrire, au Québec, n'a jamais pu se faire sans tenir compte d'une problématique toute particulière, celle de la langue. Dès l'apparition de l'imprimerie en 1764, c'est dans un journal bilingue que paraissent les premiers essais canadiens. Puis, peu à peu, se mesurant plutôt à la France, l'écrivain du Québec écrit à l'ombre de la mère-patrie: «Si nous parlions huron ou iroquois, les travaux de nos écrivains attireraient l'attention du Vieux Monde», note le poète Octave Crémazie, en 1867. Ce poids culturel et, en l'occurrence, linguistique de la France engendrera des débats importants tout au long

du XXe siècle, culminant dans la question controversée du joual au début des années 60, et conduisant aujourd'hui à la pleine acceptation d'un français québécois.

Ce cours vise à faire le point sur les grands débats qui ont marqué les rapports entre la langue et la littérature au Québec, plus particulièrement au XXe siècle: la nationalisation de la littérature canadienne sous l'impulsion de Lionel Groulx et de Camille Roy, la querelle des régionalistes et des exotiques durant les années 20, la première prise de distance vis-à-vis de la France au milieu du siècle, la controverse du «joual», la langue populaire du Québec, au début des années 60, et le nouveau rapport à une langue française d'Amérique, manifeste depuis une quinzaine d'années. Il s'agira aussi, en fin de parcours, de se demander s'il ne devrait pas exister une histoire, et donc une approche propre aux «jeunes littératures».

**Contrôle des connaissances:** L'étudiant(e) aura à lire le recueil, et à produire un court travail écrit en début de session (à remettre en deuxième semaine) suivi d'un travail long dont les conclusions seront à présenter sous forme d'oral pendant la sixième semaine.

**Texte:** Heinz Weinmann et Roger Chamberland, *Littérature québécoise des origines à nos jours*, (Montréal, Hurtubise HMH, 1996), ISBN 2-894-28078-5.

**687 Littérature du XVIIIe siècle: Voltaire, Les Lettres philosophiques** (*18th-Century French Literature: Voltaire's Philosophical Letters*) 1 unit

Jean-Michel Raynaud

Avec *Les Lettres philosophiques*, encore appelées *Les Lettres anglaises*, Voltaire prend la société anglaise comme la société française de biais. Parues en 1734, en France et en Angleterre, en français et en anglais, ces lettres amusent Londres et scandalisent Paris. Le cours se propose d'étudier non seulement le texte de ces lettres mais encore l'étrange histoire de cet ouvrage qui accompagne celle de l'établissement de la République laïque en France.

**Contrôle des connaissances:** L'évaluation se fera à partir de deux travaux écrits; le premier, comptant pour 40% de la note finale, sera remis à la fin de la quatrième semaine et le second, comptant pour 60%, sera tenu sous forme d'examen final.

**767 Littérature du XIXe siècle: Idéologies et cultures** (*19th-Century French Literature and Culture*) 1 unit

Françoise Mélonio

2 heures par jour du 28 juin au 18 juillet



Le cours sera centré sur le XIX<sup>e</sup> siècle, durant lequel se construit en France l'identité nationale. On montrera comment penseurs et artistes élaborent une culture, à partir d'une réflexion sur l'Histoire et un dialogue constant avec d'autres traditions européennes. On partira d'œuvres révolutionnaires qui disent la nécessité de la rupture avec l'Ancien Régime et l'espoir d'une société régénérée (Siéyès, Condorcet, la peinture de David), puis on étudiera la conscience nouvelle de l'individu et le libéralisme dans le cercle européen de Coppet (Benjamin Constant), le sentiment romantique de la modernité (Musset, la peinture de Delacroix), l'humanitarisme (Michelet, Hugo, Lamennais, et leurs amis européens comme Mickiewicz), l'expérience révolutionnaire de 1848 et le mouvement des nationalités (Gustave Courbet, Flaubert, *L'Éducation sentimentale*, 1848 en Europe), enfin la crise de la nation liée à la défaite de 1870 (Alphonse Daudet, *La Dernière classe*; Renan, *Qu'est-ce qu'une nation*; Barrès, *Les Déracinés*).

Contrôle des connaissances: Un exposé oral; un dossier d'une dizaine de pages sur un sujet au choix en fin de parcours.

Texte: Polycopié.

### **768 Littérature de la fin du XIX<sup>e</sup> siècle et de la première moitié du XX<sup>e</sup> siècle: Idéologies et cultures** (*Late 19th-Century and Early 20th-Century French Literature and Culture*) 1 unit

Jacques Noiray

2 heures par jour du 19 juillet au 9 août

On partira de Zola et l'on s'interrogera sur l'image politique dans la littérature à la fin du XIX<sup>e</sup> siècle (Zola, *Paris*; Barrès, *Leurs Figures*; Anatole France, *Histoire contemporaine*), et sur le rôle de l'intellectuel en France au moment de l'affaire Dreyfus. La première guerre mondiale sera étudiée comme révélateur d'une crise des idées et des valeurs (morales, esthétiques) à partir des années vingt dans deux domaines:

- le Surréalisme (Apollinaire; Dada; Breton, *Manifestes du Surréalisme*, *Nadja*).

- le roman de l'entre-deux-guerres (Céline, *Voyage au bout de la nuit*; Louis Guilloux, *Le Sang noir*; Giono, *Que ma joie demeure*; Malraux, *L'Espoir*).

La question du sens et de l'absurde liée à une crise de la pensée ouverte par la montée des totalitarismes et aggravée par la deuxième Guerre mondiale sera examinée dans le roman et le théâtre des années 1930-1950 (Sartre, *La Nausée*; Camus, *L'Étranger*, *La Chute*; Beckett, *En attendant Godot*, *Fin de Partie*).

Contrôle des connaissances: Chaque étudiant fera un exposé oral, et établira un dossier d'une dizaine de pages sur un sujet de son choix en rapport avec le programme.  
Texte: Polycopié.

### **775 Littérature africaine francophone: Sociétés et Cultures** (*French-Language African Literature: Societies and Culture*) 1 unit

Kapanga Kasongo

Ce cours s'assigne pour tâche essentielle l'étude des textes de la littérature francophone africaine subsaharienne. Il exigera une maîtrise adéquate de la langue française et une connaissance minimale des théories fondamentales d'analyse textuelle. Il aura trois objectifs principaux. D'abord, il visera à donner un survol rapide de la littérature africaine francophone, de sa genèse à l'expression actuelle des particularités locales (négritude, africanité, et littératures de la diaspora). Ensuite, il initiera les étudiants aux œuvres réputées majeures (canoniques). Les écrits de Senghor (poésie), Birago Diop (contes), Cheikh Hamidou Kane, Ahmadou Kourouma (romans) feront partie du corpus. Enfin, le cours examinera les nouvelles tendances qui se sont démarquées les dix dernières années. Il s'agira de la problématique généalogique et linguistique (Sony Labou Tansi), de l'écriture féminine (Aminatta Sow Fall, Calixthe Beyala), et l'écriture de l'exil (Tierno Monénembo). Le cours comprendra aussi l'analyse des films, notamment *Tableau Ferraillé*, *Pièces d'identité*, et *Guelwar*. Vue l'intensité des cours d'été, il est recommandé qu'au préalable l'étudiant lise les œuvres suivantes: *Le Regard du roi* de Camara Laye, et *Une Si Longue Lettre* de Mariama Bâ, *L'Aventure ambiguë* de Cheikh Hamidou Kane. On étudiera les œuvres suivantes:

Textes requis: Beyala, Calixthe, *Les Honneurs perdus* (Albin Michel, 1996), ISBN 2-290-14974-8; Kourouma, Ahmadou, *En Attendant le vote des bêtes sauvages* (Seuil, 1999), ISBN 2-020-41637-9.

Autres textes (en réserve seulement):

Dadié, Bernard. *Béatrice du Congo* (Présence Africaine, 1970), ISBN 2-708-70598-9;

Kourouma, Ahmadou. *Allah n'est obligé* (Seuil, 2000), ISBN 2-020-42787-7;

Monénembo, Tierno. *L'Aîné des orphelins* (Seuil, 2000), ISBN 2-020-41486-4;

Ouologuem, Yambo. *Le Devoir de violence* (Seuil, 1968);

Senghor Léopold S. *Anthologie de la nouvelle poésie nègre et malgache de langue française* (Présence Africaine, 1948; P.

U. E. coll. «Quadrige»), ISBN 2-130-44899-2;



Sow Fall, Aminatta, *Le Jujubier du Patriarche* (Dakar-Sénégal, Éditions C.A.E.C. Khoudia, 1993), ISBN 2-842-61044-X;

Sony Labou Tansi, *La Parenthèse de sang* (Hatier, 1989), ISBN 2-218-05606-2.

Œuvres critiques (en réserve seulement):

Fanon, Franz. *Peau noire, masques blancs* (Seuil, 1952, 1995), ISBN 2-020-00601-4;

Fanon, Franz. *Les damnés de la terre* (Gallimard, 1960), ISBN 2-070-32655-1;

Foucault, Michel. *L'Archéologie du savoir* (Gallimard, 1969), ISBN 2-070-26999-X.

Contrôle des connaissances: 3 travaux: 50% (10%; 20%; 20%); Participation: 10%; Travail final: 40%.

### **778 Littérature du domaine antillais, linguistique appliquée aux textes** (*Literature of the French West Indies*) 1 unit

Jean Bernabé

2 heures par jour du 28 juin au 18 juillet

Ce cours vise à une initiation concrète, raisonnée et progressive à l'application des procédures d'analyse linguistique aux textes (plus particulièrement mais pas exclusivement les textes littéraires) qui balisent un itinéraire pertinent du point de vue du discours antillais. Les approches proposées trouveront leur point d'application dans l'analyse des textes couvrant divers genres (poésie, roman, théâtre, conte, textes administratifs tels que le *Code Noir*, discours), diverses postures littéraires (prénégritude, négritude, antillanité, créolité), diverses époques (du 19ème au 20ème siècle), diverses origines (textes autochtones ou produits en dehors de la sphère spécifiquement antillaise). Ces textes seront réunis dans un polycopié qui sera remis en temps utile aux étudiants.

Contrôle des connaissances: Dossier hebdomadaire (3) de production écrite.

Texte: Polycopié.

### **781 Littérature et peinture contemporaines: Michel Butor et le livre-objet** (*Contemporary Literature and Painting: Michel Butor and the Object-Book*) 1 unit

Jean-Michel Raynaud et Denis Rivière

Les livres de Michel Butor sont des objets d'art qui s'exposent et se font écouter autant qu'ils se donnent à lire. Réciproquement, la peinture lui parle, lui «racontant tout autre chose que ce dont peut [lui] parler le peintre dans sa conversation.» D'où les réponses que lui fait Michel Butor dont on se propose d'étudier quelques

unes à partir d'extraits de *Les Mots dans la peinture* et des trois premiers volumes d'*Illustrations*. Les séances se divisent en cours (J.-M. Raynaud) et en ateliers de peinture (sous la direction de Denis Rivière).

Contrôle des connaissances: L'évaluation se fera à partir de travaux écrits et picturaux; les premiers, comptant pour 60% et les seconds 40% de la note finale.

Texte: Polycopié. Le matériel complet de peinture est fourni par le peintre.

### **Civilisation**

### **631 Régions de France et environnement global** (*French Regional Culture and Global Environment*) 1 unit

Jean-Rémy Bure

Ce cours propose une étude des régions de France sous l'angle de l'interaction entre l'homme et la nature à la fois dans le passé et à l'aube du XXIème siècle. En France, comme dans d'autres pays développés, la concertation entre les différents acteurs économiques, sociaux et culturels est de plus en plus nécessaire et pratiquée pour contribuer à une meilleure qualité de vie et à un bien-être satisfaisant. Les régions de France sont concernées par cette approche globale aussi bien dans leurs rapports avec l'État que dans ceux avec l'Union européenne. Une nouvelle géographie économique, sociale et culturelle interne et tournée vers l'extérieur est en train de se mettre en place.

On étudiera dans une première partie, l'influence de l'aménagement du territoire : préservation des zones d'équilibre écologique, maintien des populations des zones rurales, protection et développements de l'habitat traditionnel, encouragement des activités économiques liées à la nature.

On se concentrera, dans une deuxième partie, sur les liens entre culture et nature. Les architectures et les matériaux très variés employés dans les régions, les goûts des plats et des vins liés aux terroirs, les menaces qui pèsent sur les appellations d'origine contrôlées face à la volonté d'uniformisation de certains groupes industriels seront abordés.

On se penchera enfin, sur l'extraordinaire richesse des couleurs de paysages de France. Les lavandes de la Drôme, les ocres de Roussillon, le gris et le rose granuleux des granits de Bretagne, les calcaires jaunes, le bleu et le gris des ardoises, les lauzes des montagnes, les schistes bleus ou verts s'offriront à nous.



Les étudiants participeront de façon active à la découverte des régions sélectionnées. Ils seront invités à prendre personnellement en charge plusieurs aspects du programme à partir d'une documentation écrite et audiovisuelle, ainsi qu'à partir d'internet. Ils seront amenés à exprimer leur créativité orale et rédigée. Les travaux écrits comprendront des rédactions générales et professionnelles.

Contrôle des connaissances: L'évaluation se fera sous forme d'un contrôle continu.

Polycopié de textes de presse.

### **532 Comprendre la France d'aujourd'hui: institutions, citoyenneté, économie et culture**

*Contemporary Civilization of France: Institutions, Citizenship, Economy, and Culture*) 1 unit

Dominique Agostini

L'objectif du cours est de replacer les transformations les plus récentes de la société française dans le cadre d'évolutions de longue durée et de tendances profondes. Il ne s'agit donc pas de présenter un tableau factuel mais de prendre du recul afin de comprendre les mécanismes fondamentaux d'une société industrielle complexe. L'approche pluridisciplinaire permettra aux étudiants de se familiariser à l'économie, au droit, à la science politique. Le cours portera donc principalement sur les institutions (État, gouvernement, justice, école), l'économie (entreprise, budget, fiscalité, monnaie), la santé (la famille, l'immigration, la culture). Dans chacun de ces thèmes on soulignera les continuités et les ruptures. Une large place sera accordée à l'histoire.

Contrôle des connaissances: Un dossier d'une dizaine de pages sur un sujet au choix. La note sera divisée en trois: le plan, 1ère partie, 2ème partie.

Texte: Bernard de Gunten, Arlette Martin, Mauricette Niogret, *Les Institutions de la France* (Nathan, coll. «Repères pratiques», 1998), ISBN 2-091-82425-9.

### **645 Québec: Cinéma et Société**

*(Québec's Cinema and Society)* 1 unit

Elise Salaün

Le cinéma entretient un lien étroit avec la société. Au Québec, cela est d'autant plus vrai que la véritable émergence du septième art s'est faite avec le déménagement des locaux de l'Office National du Film du Canada d'Ottawa à Montréal en 1956. C'est à partir de cette date que, selon Fernand Dansereau, «malgré une situation objective de colonisation, le cinéma québé-

cois se mit à affirmer une vitalité et une originalité d'une rare force». De la Grande Noirceur duplessiste des années cinquante, aux projecteurs du Festival de Cannes dans les années quatre-vingt-dix, l'évolution est remarquable.

Ce cours présente les grandes étapes de l'histoire du cinéma québécois depuis cinquante ans, tant au niveau de la forme que du contenu. Très près des mouvements sociaux des années cinquante (Révolution tranquille, nationalisme etc.), le cinéma adoptera d'abord la forme du documentaire pour présenter la vie traditionnelle du peuple québécois et ainsi participer à la création d'une identité collective. Pierre Perrault et Michel Brault sont les maîtres du genre à l'époque. Viennent ensuite les années soixante-dix et quatre-vingt où les cinéastes basculent majoritairement dans la fiction. La littérature est alors une source d'inspiration importante: *Kamouraska*, *Maria Chapdelaine*, *Le Matou*, *Bonheur d'occasion*, *Les Plouffe*, *Un sourd dans la ville*, et d'autres encore ont quitté l'univers feutré des livres pour se déployer sur grand écran.

Enfin en 1986, le cinéma québécois obtient une reconnaissance internationale avec *Le déclin de l'empire américain* de Denys Arcand. Depuis, une nouvelle génération de cinéastes (Jean-Claude Lauzon, Denis Villeneuve, Manon Briand) continue d'assurer la présence du Québec sur les écrans du monde. Les thématiques abordées dans ces films ont bien sûr changé, la ville a remplacé la campagne, les personnages sont métissés, mais l'originalité des productions québécoises ne se dément pas. Il s'agira, dans cette dernière partie, de voir comment le cinéma du Québec se démarque en cette ère de globalisation de la culture.

Contrôle des connaissances: Deux travaux écrits (25% et 50%) ainsi qu'un oral en fin de cours (25%).

Textes: Marcel Jean, *Le cinéma québécois* (Montréal Boréal express, 1991), ISBN 2-890-52413-2.

### **649 La société française et les grandes questions d'actualité** (*Contemporary French Society: Major Issues and Debates*) 1 unit

Jean-Rény Bure

Ce cours tracera un portrait de la société française actuelle – l'an 2000 – en s'appuyant sur les médias français (presse écrite, presse parlée, télévision) et sur leurs sites internet. On étudiera les aspects politiques, sociaux, économiques et culturels des Français d'aujourd'hui. Ces derniers seront observés dans leurs rapports avec la politique, la sexualité, la famille, la retraite, le



sport, la culture, les habitudes alimentaire, la politesse, les loisirs, le système de protection sociale et les étrangers. On dégagera aussi une réflexion sur les styles de vie. La lecture, l'écoute et le visionnage d'articles et de journaux radiodiffusés et télévisés seront proposés. Ce cours sera interactif, alternant la parole du professeur et les interventions des étudiants. Les étudiants présenteront des exercices oraux et écrits : rédaction d'un article, montage d'un journal à la radio ou à la télévision, animation d'un débat, etc.

Contrôle des connaissances: L'évaluation se fera sous forme d'un contrôle continu (80% de la note finale) et d'un devoir final de synthèse (20% de la note finale).

Texte: *France, portrait social*, édition 2000-2001, INSEE, ISBN: 2-110-67454-7.

### **731 La Francophonie, histoire d'une langue et géopolitique** (*The Francophone World*) 1 unit

Jean-Claude Redonnet

Ce cours a pour but de présenter un thème majeur dont la compréhension et la pratique sont devenues nécessaires, notamment pour le professeur de français, sous ses aspects historiques, culturels, sociaux et linguistiques. Étude de l'espace francophone, expression des identités, rencontre des langues et des cultures, analyse des stratégies francophones en matière de solidarité et de développement.

Contrôle des connaissances: Un exposé oral sur l'un des points de la problématique francophone (40%); un essai de synthèse (40%); une note de participation aux cours et à la recherche documentaire (20%).

Texte: Michel Têtu, *Qu'est-ce que la Francophonie?* (Hachette Edicéf, 1997), ISBN 2-841-29349-1; Aide-mémoire Polycopié fourni en début de session.

### **733 L'art de l'ancien Régime et le Néo-Classicisme jacobin: du plaisir comme art de vivre à la vertu républicaine** (*French Art from Ancien Régime to Neo-Classicism*) 1 unit

Charles Sala

On portera l'attention tout particulièrement sur le choc existant entre l'expression artistique de l'Aristocratie, basée sur le plaisir élégant et sur la dimension ludique et les exigences de la nouvelle morale révolutionnaire, dans l'Art du XVIII<sup>e</sup> siècle, après 1789. Dans une première partie on retracera, à travers les XVII<sup>e</sup> et XVIII<sup>e</sup> siècles, le déroulement des deux périodes de l'Art royal. D'abord en analysant l'ensemble du château

de Versailles (architecture, peinture, fontaines, jardins), ainsi que la peinture de chevalet du même siècle, celle de Poussin et du Lorrain, et les œuvres de Boucher et de Fragonard, pour le XVIII<sup>e</sup> siècle. Une peinture insouciance et légère qui représente si bien les dernières années du Régime. Ensuite le travail sera focalisé sur la Grande Révolution de 1789 et sur les nouvelles valeurs esthétiques bourgeoises et jacobines. C'est la fin des images «décadentes»: la peinture devra incarner les nouvelles qualités républicaines, l'amour de la patrie et le sacrifice de soi. Ainsi J.L. David deviendra une sorte de dictateur des Beaux-Arts et il imposera les nouvelles iconographies révolutionnaires. La partie terminale sera consacrée aux tableaux davidiens exaltant l'épopée napoléonienne, et aux caricatures révolutionnaires.

Contrôle des connaissances: Un entrevue pendant la deuxième semaine; une lecture d'images en classe pendant la troisième semaine; un dossier de 14 pages avec illustrations, table des matières et bibliographie, à rendre à la fin du cours.

### **746 Eric Rohmer: le cinéma d'un fabuliste** (*Eric Rohmer: The Filmmaker as Story-Teller*) 1 unit

Jean-Loup Bourget

Professeur de lettres, critique de cinéma, ancien rédacteur en chef des *Cahiers du Cinéma*, Eric Rohmer est aussi devenu cinéaste internationalement reconnu: *Ma nuit chez Maud*, *Le Genou de Claire*, *L'Amour l'après-midi*, *Pauline à la plage*, *Les Nuits de la pleine lune*, *Le Rayon vert*, *Conte d'été* et *Conte d'automne*, offrent la quintessence d'un certain esprit français. Réalisés avec de petits budgets, les films de Rohmer n'ont pas de stars, mais mettent en scène acteurs et actrices, souvent jeunes, jolies et bavardes, aux prises avec des situations (surtout amoureuses) à la fois familières et très contemporaines. Tout en perpétuant au cinéma la tradition de Marivaux et de Musset, Rohmer ne cesse de poser, implicitement ou explicitement, la question du rapport entre le cinéma et les autres arts, théâtre, littérature, peinture et musique. Contes, fables, proverbes, ses films composent aussi un portrait oblique de la France contemporaine, vue sous des angles inhabituels et variés (la jeunesse, la province, le catholicisme).

Le cours proposera l'étude approfondie d'une dizaine de films de Rohmer, choisis dans les séries des «Contes moraux», des «Contes et proverbes» et des «Contes des quatre saisons». Cette étude s'appuiera en priorité sur le visionnement des films eux-mêmes, mais aussi sur la lecture des scénarios et des textes critiques de Rohmer.



Contrôle des connaissances: Une présentation orale (pour se familiariser avec la technique de l'analyse de film); une dissertation.

Texte: Eric Rohmer, *Six Contes moraux* (Cahiers du Cinéma, 1998), ISBN 2866422112.

## Pédagogie

### **691 Enseigner le français aux débutants aux États-Unis** (*Teaching Beginners' French*) 1 unit

Guy Spielmann

Ce cours se propose de soulever du double point de vue de la pratique et de la théorie les questions qui se posent à l'enseignant de «cours de langue» pour débutants. Nous réfléchirons de façon critique sur les problèmes que présentent la création d'un cursus pour débutants et l'enseignement des cours, en confrontant philosophies éducatives, théories pédagogiques et didactiques, techniques d'enseignement et questions logistiques; nous tiendrons également compte de l'expérience personnelle des participants, ainsi que de modèles possibles, dont les propres cours de l'École française. Ce cours permettra à tous les participants de constituer une gamme d'outils tant conceptuels que pratiques permettant à chacun de mieux concevoir ou de repenser un cursus pour débutants dans sa propre institution. Parmi les thèmes abordés: mettre au point un cours reflétant de façon réaliste des objectifs institutionnels et des principes pédagogiques et didactiques solides et cohérents; intégrer un enseignement linguistique (grammaire et vocabulaire) et communicationnel à celui de contenu (historique, géographique et culturel); choisir, se procurer et utiliser des documents authentiques; exploiter des ressources multimédia et des ressources en ligne; choisir un manuel selon une approche systématique et rationnelle; utiliser le français exclusivement comme langue d'enseignement.

Ce cours est réservé en priorité à ceux et celles qui ont déjà au moins un an d'enseignement à leur actif. Le programme est disponible au <http://cweb.middlebury.edu/debutant/fr691.htm>. Les participant(e)s sont prié(e)s d'apporter le(s) manuels qu'ils/elles utilisent actuellement pour enseigner leurs propres cours de langue.

Contrôle des connaissances: Compte-rendu oral d'observations des cours de débutants (101-201); Dossier de recherche thématique, avec exposé en classe: synthèse critique d'articles de didactique et de matériaux pédagogiques; Participation.

Texte: Lecture préliminaire obligatoire: Oliver Reboul, *La Philosophie de l'éducation* (Presses Universitaires de France, collection «Que sais-je?» No 2441, 1995), ISBN 2-130-44951-4.

### **797 et 798 Apprendre en faisant, Cours-Ateliers de didactique**

(*Hands-on Professional Development Seminars*)

Ces cours-ateliers mettent l'accent sur l'utilisation pédagogique de supports et matériaux divers tels que le multimédia, les films, la presse et la publicité. Ils proposent un format varié de conférences, présentations discussions, manipulations, activités et projets individuels et collectifs.

### **797 Multimédia et didactique des langues secondes** (*Multimedia and Second Language Teaching*) 1 unit

Sabine Levet

2 heures par jour du 28 juin au 18 juillet

La première partie de cet ensemble pédagogique porte sur le multimédia, elle comprend:

- un historique du développement des technologies interactives, vidéodisque, cédérom, web, DVD;
- l'évolution de nombreux types de cédéroms et de sites web;
- un travail sur les différentes notions d'interaction et d'interactivité;
- une analyse du rôle de l'enseignement dans un environnement multimédia;
- la conception et mise en œuvre de tâches pédagogiques complexes particulièrement appropriées au multimédia;
- une réflexion sur l'intégration de la technologie dans un cours de langue;

Les projets tiendront compte du contexte d'enseignement de chacun des étudiants.

Contrôle des connaissances: Porte à la fois sur l'acquisition des contenus et sur la réalisation de projets.

Texte: Thierry Lancien, *Le Multimedia* (CLE International), ISBN 2 090 33329 4.

### **798 Situations et pratiques de classe** (*Classroom Situations and Pedagogical Practice*) 1 unit

Edvige Costanzo

2 heures par jour du 19 juillet au 8 août

L'objectif de ce cours est de contribuer à l'autonomisation de l'enseignant en partant de l'idée que l'enseignant autonome est celui qui est capable non seule-



ment de gérer l'innovation, mais de la proposer en montrant de savoir opérer tous les transferts nécessaires pour la création de solutions nouvelles. Pour ce faire il ne peut se limiter à l'acquisition de savoirs-faire décousus de l'arrière plan conceptuel indispensable pour expliquer le pourquoi de tel ou tel choix, mais il est illusoire aussi qu'il puisse aboutir à une pratique pédagogique innovatrice en baignant uniquement dans les savoirs théoriques.

Pour que l'enseignant en formation devienne «agent de sa propre formation» on propose donc des solutions méthodologiques de type «actionnel» permettant d'intégrer les deux aspects mentionnés. En fonction de la méthodologie envisagée les contenus porteront sur **les situations et les pratiques de classe** et comprendront:

- une réflexion sur la situation de classe (moi professeur, moi professeur dans la classe, moi et mon savoir);
- une réflexion sur la situation d'apprentissage (ce que je sais, ce que j'apprends, ce que je fais en classe et pour la classe);
- un travail sur l'évolution méthodologique (les différentes notions de méthode et d'approche);
- une analyse des pratiques de classe rapportées aux contenus de l'enseignement du FLE (l'oral, l'écrit, la grammaire, la civilisation) et aux supports méthodologiques utilisés (le manuel, les documents authentiques,...);
- l'élaboration d'outils méthodologiques et de démarches de classe en fonction des sujets traités.

#### Contrôle des connaissances:

- exercices de suivi basés sur l'analyse de manuels (30%);
- études de cas et élaboration de fiches pratiques (50%);
- participation en cours (20%).

Texte: Chaque participant se munira du manuel qu'il utilise ou voudrait utiliser dans sa propre classe.

#### Activités, enrichissement linguistique et culturel (Co-Curriculum)

*Certaines activités sont destinées en priorité aux étudiants inscrits dans certains cours dont elles constituent le prolongement naturel, sans donner lieu à l'attribution de crédits. Mais l'ensemble des tables-rondes, conférences, spectacles, ateliers, est ouvert à l'ensemble de l'École française. Ces activités qui contribuent au succès d'un séjour en immersion dans une langue et des cultures étrangères, illustrent la longue tradition de Middlebury en matière d'immersion et des savoir-faire qui la rehaussent.*

## **L'Atelier du D.M.L: méthodologie individuelle et collective**

Directeurs de recherches et invités

Ateliers, conférences et tables-rondes proposant une présentation publique et une discussion dans les domaines de la langue, de la linguistique, de la traduction, de la didactique et de la pédagogie, des littératures, des cultures et des sociétés.

### **L'Atelier de linguistique appliquée des étudiants de maîtrise** (*phonétique et morphophonologie*)

Annie-Claude Motron

Cet atelier permet aux participants, à partir de documents élaborés collectivement ou choisis parmi des enregistrements de chansons, de lectures de poèmes ou pris sur le vif, de maîtriser les spécificités du fonctionnement oral afin d'améliorer, grâce à des activités ludiques et créatives, leur compréhension et leur expression. Les thèmes proposés seront: phonétiques (voyelles nasales, le /R/, la chute du /@/ ...); morphophonologiques (les marques orales du genre, du nombre et du temps,...); stylistiques (la liaison, la chute de phonèmes, la lecture poétique).

Le Certificat d'Excellence en phonétique française peut être décerné en fin de session à l'issue d'un examen terminal organisé par les responsables de l'Atelier. Ouvrages utilisés (conseillés mais non obligatoires): *Phonétique Progressive*, manuel (CLE International, 1998), ISBN 9-78209-0-33880-5; *Phonétique Progressive*, cassettes (CLE International, 1998), ISBN 9-78209-0-32880-6. Cassettes et CD apportés par le professeur et/ou les étudiants.

### **La bonne prononciation: Atelier de phonétique corrective et grammaire de l'oral pour les étudiants de la session intensive** (*phonétique et morphophonologie*)

Nathalie Henry

Cet atelier permet aux étudiants, du niveau 101 au niveau 400, de travailler en laboratoire, sous la direction du professeur, les difficultés phonétiques caractéristiques des anglophones. Un thème différent sera abordé chaque semaine; les étudiants pourront compléter ces exercices en consultant individuellement le site Internet élaboré spécialement. Le Certificat «Pratique et Performance» en phonétique française peut être décerné en fin de session à l'issue d'un examen terminal organisé par les responsables des Ateliers.



Ouvrage utilisé (conseillé mais non obligatoire): Lucile Charliac and Annie-Claude Motron, *Entendre Comprendre, niveau débutant* (CLE International), ISBN 9-78209-0-32350-4.

### **L'Atelier du peintre: métier classique et regard contemporain**

Denis Rivière

Dans la tradition de la peinture française (Poussin, Ingres, Courbet...) et dans la sensibilité du regard contemporain, autour de l'artiste au travail dans son atelier en extérieurs et sous sa direction, apprentissage en français de la technique et de l'approche picturale. Moment privilégié de détente et de création, où se mêleront les aspects professionnels et poétiques. Exposition finale des œuvres des élèves (le 6 août).

### **Spectacles des étudiants et des enseignants**

Michel Gabrielli

Deux spectacles seront présentés dans ce cadre pendant la session d'été: Au château, lecture dramatisée d'un choix de *Fables* de Jean de La Fontaine (le 25 juillet). Au théâtre Wright, *Le Minotaure* de Marcel Aymé (le 7 août). Dans les deux cas la participation d'étudiants et d'enseignants sera sollicitée (avec auditions).

### **Atelier musique et chant**

Bonnie Woolley

Préparation et présentation d'un *concert vocal et instrumental inédit* (le mercredi 8 août) de musique française et francophone. La participation d'étudiants et d'enseignants est sollicitée. Répétitions de l'ensemble (les lundis et jeudis) et par pupitres. Pensez à apporter votre instrument de musique et des partitions.

### **Le Cabaret**

Par le Collectif Cabaret

L'invention créatrice des chanteurs, des musiciens, des comédiens, professionnels ou amateurs, présents sur le campus, sera sollicitée dès le début de la session pour monter ce traditionnel et très attendu moment de détente et de bonne humeur. Un travail d'équipe rigoureux, dans l'enthousiasme. Spectacle le vendredi 3 août.

### **Le Ciné Club**

Jean-Loup Bourget

Le «ciné-club» est une institution typiquement française qui, de longue date affirme le caractère artistique du cinéma («le 7ème art») tout en invitant le spectateur à exprimer et à analyser ses réactions au film qu'il vient de voir. Le Ciné-Club de l'École française **proposera quatre séances** au cours desquelles seront projetés des films classiques ou contemporains. Avant la projection, le meneur de jeu donne quelques indications sur le film, son auteur, le contexte de sa réalisation. A l'issue de la projection, les spectateurs participent librement à une discussion animée par le meneur de jeu. Il n'est pas nécessaire, pour participer au Ciné-Club, d'avoir des connaissances techniques ou encyclopédiques en matière de cinéma. Il est nécessaire, en revanche, d'avoir de la curiosité et le goût de la discussion, voire de la controverse. Les débats du Ciné-Club peuvent aussi déboucher sur une publication dans *La Gazette*.

### **L'Atelier danse moderne**

Michel Gueldry

De la danse folklorique et traditionnelle française et francophone aux rythmes les plus contemporains...en français. Participation et animation des bals de l'École française dont le Bal du 4 juillet/14 juillet donné en l'honneur des fêtes nationales américaine et française. Dans la salle McCullough.

### **L'Atelier Nature et Histoire**

Jean-Rémy Bure

Cet atelier propose l'exploration en français de deux sommets dans les Montagnes Vertes (Vermont) et le Parc des Adirondacks (État de New York), et une initiation à l'histoire locale autour du Lac Champlain (visite du Fort Ticondéroga et du relais de postes de Crown Point). Ces sorties auront lieu durant trois samedis: deux randonnées faciles en montagne et une visite des sites historiques qui sont des témoins de la présence française en Amérique du Nord. Chaque participant créera un projet dont la forme sera laissée à sa libre expression (texte d'observation de terrain, création littéraire, reportage photo, notice historique, etc). Une courte documentation sera fournie à chaque participant comme support de base.



## **L'Équipe de football (soccer) de l'École française**

Kapanga Kasongo et Pascal Somé

Pratiquer le français et pourquoi pas découvrir le football sur les terrains de Middlebury. Des entraînements internes et de la compétition (4 matches le samedi après-midi) sous le maillot de l'Équipe de l'École française. Cette année le tirage au sort préliminaire a désigné les équipes des Écoles allemande, espagnole, italienne comme adversaires de l'équipe de l'École française dans le tournoi de la Coupe Frank Casa, Champion 2000 École allemande, Vice-Champion 2000 École française.

## **L'Atelier Tennis**

Jean-Claude Motron

Pratiquer le français et pourquoi pas découvrir le tennis sur les courts de Middlebury. Une série d'ateliers de travail l'après-midi et une série de rencontres amicales et en tournoi le samedi matin.

Programme 2001:

- 1) le premier samedi matin; prise de contacts, rappels des coups du tennis et de leur exécution, doubles surprises tournants, initiation à la façon de compter et au vocabulaire, estimation du niveau des joueurs.
- 2) le deuxième samedi matin; rappel de «on compte au tennis» et présentation sur le tas de quelques expressions indispensables à connaître pour jouer en français, élaboration des équipes de doubles pour le tournoi, quelques jeux entre les équipes constituées
- 3) le dernier samedi matin; finales simples messieurs et simples dames arbitrées par des arbitres de chaise et des juges de ligne. Ces ateliers du samedi matin seront ouverts à tous.
- 4) les après-midi; échauffement, reprise de contacts avec le tennis, échanges de balles dans le but de faire durer l'échange, entraînement dans des situations réelles de jeu, décomposition des principaux coups du tennis, compter, arbitrer.

## **The School in France**

### **Headquarters in Paris**

The offices of the Middlebury School in France are located in Reid Hall, 4 rue de Chevreuse, 75006 Paris (Telephone: 011-33-1-43-20-70-57), in the Montparnasse district.

Director:

DAVID PAOLI, Ph.D. Stanford University.

Assistant to the Director:

DANIELLE LACARRIÈRE

Pedagogical Assistant:

MARIE-MADELEINE CHARLIER

### **Faculty**

Courses are taught by faculty members of the University of Paris III-Sorbonne Nouvelle, other branches of the University of Paris and various French institutes.

### **Living Abroad**

Middlebury seeks to offer students abroad a blend of structure and independence. The College's role is to oversee the academic aspects of the experience, while students are responsible for their own finances, and their living and travel arrangements. The School in France helps students to secure housing in a wide variety of student residences, rooms, and other lodgings.

### **Cost**

Students pay only tuition to the Middlebury College School in France, since they are responsible for their own travel, room, and board. Tuition charges for 2002-2003 will be published in November, 2001. Bills for tuition for full year and both semester programs are due in August. While individual life styles and circumstances, as well as the rate of the dollar, will cause the estimate to vary, the overall cost of a year in Paris — including passage but excluding travel while in Europe — should be approximately \$25,000 to \$27,000.

### **Financial Aid**

Financial aid from Middlebury College is available only to students earning an undergraduate or graduate Middlebury degree. Non-Middlebury undergraduates should apply to their home institutions.



## Application and Admission

Applications for the 2002-2003 academic year abroad will be available in November, 2001. *Applications for the junior year program should be submitted by January 31*, because the program is often filled by early February. Only students in Middlebury's B.A. program may apply for the semester programs. *Applications for the traditional Master's program in Paris must be received by May 1*. N.B.: *Completed applications (a separate dossier) for the Middlebury M.A. in French with Internship must be received by March 1st at the latest, along with the regular application for admission to the School in France*. Completed applications for the graduate program will be acted upon as they are received and until all spaces have been filled, sometimes as early as March.

In order to comply with various visa and French university requirements, no regular applications for admission to the School in France can be accepted after May 1. Contact the School in France, Middlebury College, Middlebury, Vermont 05753-6131, telephone: (802) 443-5510.

## The Junior Year Program

Middlebury's junior year program in Paris is open to students who have completed two full years of college course work, with at least a B- average overall and a B average in French. They must also have reached a level of proficiency equivalent to the fifth semester of college French, including one course at a level equivalent to Middlebury's introductory courses in literature or civilization by the end of their fourth college semester. The semester option is open to matriculated Middlebury undergraduates only (see below). Attendance at the French School's seven-week summer session on the Vermont campus prior to attending the School in France has always proved beneficial, though it is not a requirement for acceptance in the junior year program. However, in cases where remedial language work appears necessary or desirable, the Dean of the Language Schools reserves the right to make final acceptance conditional on successful completion of the seven-week session. Students accepted to the junior year program are expected to maintain their overall academic average as well as their average in French throughout the term of study preceding their registration in Paris.

Juniors enroll for the full academic year in a program of studies designed both to complement courses taken at

the home institution and to form a logical link between sophomore and senior years. Beginning in early September, a preliminary session at Reid Hall offers language work and an introduction to Paris. After the preliminary session, juniors may choose among the course offerings at the University of Paris III-Sorbonne Nouvelle; political science, history, economics, and international relations at the Institut d'Études Politiques; economics at a private law and economics school; and language, literature, and civilization at the Middlebury School in France. All instruction is in French.

Students majoring in political science, or who have a strong interest in political science, may choose to enroll in a special one-year program of study at the Institut d'Études Politiques leading to the Diplôme du Programme International de Sciences Politiques et Sociales. Candidates for acceptance in the Programme International, whether to prepare the Diplôme or simply to enroll in a few courses, must display particularly strong language proficiency and a knowledge of current events. In either case there is a separate application process for admission to the Programme International. Year-long students may apply to do an internship for credit during the spring semester. Courses in studio art or music may be available to qualified undergraduate majors and minors by arrangement. Prior approval by the student's adviser and the French foreign-study adviser is required.

## Semester Option

A limited number of students in Middlebury College's B.A. program may apply to the semester program if the full year is not academically feasible for them. Students applying for the semester option must take FR 230 (Introduction to Contemporary France) or the equivalent. Please note that courses at the Institut d'Études Politiques are *not* available to spring semester students. After the preliminary session, students may take courses in literature, language, and civilization at the University of Paris-III and Reid Hall. Semester candidates should note the FR 230 requirement and the requirement to register in one language course while in France. N.B.: If applying for a semester option, students must state briefly in writing why they must choose it over the full year: experience has shown that most students benefit much more from the full academic year in France.



## Credits

A student's workload must be approved by the director of the School in France. Because a student's home institution determines the number of credits awarded for work abroad, students should discuss the transfer of credit with their advisers well before they go abroad. Middlebury College considers a semester or academic year abroad equivalent to a semester or academic year in the U.S. Students in the full-year program earn the equivalent of nine Middlebury College course units; Middlebury undergraduates in the semester program earn five units.

## The Graduate Program

**M.A. in French:** After successfully completing three courses (three units) at the summer session of the French School on the Vermont campus, M.A. degree candidates begin the academic year in France. (Students will not be allowed to attend the School in France if their conduct or academic performance during the summer is judged unsatisfactory.) During a special preliminary session (worth one unit of credit) offered by the Middlebury School in France in September and October, students are enrolled in two seminars designed to prepare them for advanced university work and to introduce them to the methods and subject areas of the *mémoire*, a short thesis required of all candidates for the M.A. degree.

During the academic year following the preliminary session, graduate students earn the remaining eight units toward the twelve required for their degree. In addition to the *mémoire* (worth two units of credit), six units of course work are chosen from the areas of French language and linguistics, literature, culture and civilization, and business French. Courses in a variety of areas may be taken at the University of Paris III-Sorbonne Nouvelle; language practice, civilization, and literature at the Middlebury School in France (Reid Hall); and the French business context at the École Commerciale de la Chambre de Commerce et d'Industrie de Paris. A limited number of courses are also available in the Institut de Langue et de Civilisation Françaises at the Institut d'Études Catholiques («Catho»), including courses in the teaching of French as a foreign language.

*N.B. No applications will be accepted for the School in France M.A. after May 1.*

**M.A. with Internship:** Admission to this program is highly selective, and involves a separate application to be completed and returned along with the regular School in France application *by March 1st at the latest*. After the three-course summer session students participate in an intensive two-unit orientation session in September that will deal with contemporary French history and political and social France today and with a specific aspect of French politics and society. After the orientation session students will be assigned internships in the political, social or cultural sphere; these assignments will be tailored to the student's expressed interests and background, and will last throughout the rest of the academic year, representing a commitment of approximately 16 hours a week. Concurrently students will meet twice a month throughout the year for a seminar that will present research methods and involve student presentations and guest lecturers. This seminar will be worth one unit of credit and, along with the internship experience, will provide the framework for the two-unit M.A. thesis to be completed and defended at the end of the year. This aspect of the M.A. is overseen by Internships in Francophone Europe (IFE), a French educational organization whose goal is to contribute to improving trans-Atlantic understanding and to help qualified students to immerse themselves in contemporary French society.

In addition to fulfilling these requirements, students will choose four semester course units at Reid Hall, the Université de Paris III, and/or other institutions with which Middlebury has agreements (Faculté des Sciences Sociales et Économiques, Faculté Libre de Droit d'Économie et de Gestion, École Commerciale de la Chambre de Commerce et d'Industrie de Paris).

## Courses

The following courses, among others, have been available in recent years:

\*Courses open to graduate students only.

+Courses open to undergraduate students only.

(No symbol means open to both graduate and undergraduate students.)



N.B. Please note special courses outlined above for candidates for the M.A. with Internship. These students will also choose four courses, as appropriate, from the institutions listed below.

### **Preliminary Session**

#### ***Courses for Undergraduates***

- +Textes et production de textes
- +Introduction à la vie parisienne / production orale

#### ***Seminars for graduates***

- \*Écritures de soi et roman de formation du XVIIIe au XXe siècle
- \*La femme dans le roman français du XIXe siècle
- \*Le monde des jeunes
- \*La vie politique en France
- \*La presse écrite en France
- \*Histoire de Paris de Lutèce à nos jours
- \*Littératures francophones

### **Université de Paris III-Sorbonne Nouvelle**

(semester courses)

- Introduction à l'analyse linguistique
- +Introduction à la poétique des textes
- +Figures de femmes
- Le rire au Moyen Age: les fabliaux
- L'autre monde celtique
- XVIIe siècle: Le portrait du Roi
- XVIIIe siècle: Le pouvoir et l'amour
- \*Denis Diderot
- XIXe siècle: Le mythe de Napoléon
- L'imaginaire de la catastrophe aux XIXe et XXe siècles
- XXe siècle: Le Mythe d'Orphée
- Poésie et réalité au XXe siècle
- Cinéma et littérature
- \*Littérature et musique
- \*Écrivains, poètes et critiques d'art au XXe siècle
- \*Poétique des littératures francophones
- Le roman africain et la narrativité
- \*Littératures francophones et nouvelles écritures
- Politique de la langue française
- Histoire du théâtre
- Littérature, théâtre et cinéma
- Initiation à l'analyse de films
- Problématique historique de l'intégration européenne
- Problématique de l'intégration économique européenne

Mémoire de France, mémoire d'Europe  
La construction culturelle des identités nationales  
La France politique au XXe siècle  
La France dans l'Europe et dans le monde  
Traduction (thème et version)

#### ***Instruction in English:***

- +Le roman américain de 1945 à nos jours
- +Littérature américaine et cinéma
- +Le désir et ses représentations dans le théâtre de Shakespeare

### **Institut d'Études Politiques**

(semester courses)

- + Les espaces de l'Europe : orientation géographique
- + Méthodes et données de la macroéconomie
- + Un siècle d'histoire politique de la France
- + La Vie politique française sous la Vème République
- + Sociologie des relations internationales
- + Économie: Marchés, entreprises et mondialisation
- + Éléments d'analyse de la vie politique
- + Histoire et droits des états et de l'Union Européenne
- + L'Union européenne: Enjeux et perspectives
- + Histoire politique et sociale comparée des pays européens au XXème siècle

### **Faculté de Droit d'Économie et de Gestion ("FACO")**

(semester or year-long courses)

- +Théorie et pratique de l'économie internationale
- +Organisation de l'économie
- +Relations économiques internationales

### **Faculté de Sciences Sociales et Économiques (FASSE)**

(semester courses)

- +Introduction à l'Islam et aux problèmes du Moyen-Orient
- Machiavel et les théoriciens du contrat social
- L'Europe: Approche géo-politique et culturelle
- +Les conditions culturelles du pluralisme politique



## **Institut de Langue et de Civilisation Françaises (ILCF-"Catho")**

(semester or year courses normally reserved to graduate students)

+ l'Art en France

Art Contemporain 1860-1925 (fall)

Art Contemporain 1925-1996 (spring)

\*Philosophie et société (spring)

\*Portraits de femmes dans la littérature française du XXe siècle (fall)

\*Didactique du français langue étrangère (year)

\*Linguistique

## **Middlebury - Reid Hall**

(semester courses; semester is specified where it is known)

+Langue et société (fall, spring)

Une étude, sous les angles théorique et pratique, des différentes formes du français en s'appuyant sur la sociolinguistique.

+Structurer les discours écrits (fall, spring)

L'étude parallèle de certains types de discours écrits - lettres, discours persuasifs, récits, rapports - et des structures grammaticales qui leur sont particulières.

\*Pratiques de l'écrit (fall)

Pour faire acquérir aux étudiants une bonne maîtrise du français : reformulation, explication, développement, argumentation, etc.

\*Traduction (spring)

Textes littéraires, juridiques, de bandes dessinées, de publicités, d'articles de journaux, de proverbes... Du français à l'anglais et vice versa.

La France : de l'Absolutisme à la Révolution et à l'Empire (fall)

Art, pensée, structures politiques du XVIIIe siècle; la transformation des structures économiques et des structures mentales qui mène à la Révolution.

La France : XIXe et XXe siècles (spring)

De la révolution industrielle à 1945, l'évolution de la France dans un contexte mondial.

\*Promenades parisiennes dans la littérature française  
Aspects pittoresques et motivations profondes, de Villon à nos jours.

Les Relations Franco-africaines du XVe siècle à nos jours

Période précoloniale et décolonisation de l'Afrique, jusqu'à l'époque actuelle. Le cours se terminera sur la question d'un éventuel conflit franco-américain en Afrique.

+La France et l'Europe

Il s'agira de comprendre le rôle et la place de la France dans la construction de l'Europe. Nous essaierons également de tracer une évolution probable de l'Europe à l'avenir.

+L'Europe économique: Enjeux et défis

Le cours vise à permettre une compréhension des grands enjeux et défis de la construction économique européenne contemporaine.

\*Sociétés et mentalités européennes

Ce cours présentera des définitions de «l'Ouest» et de «l'Europe», et les concepts principaux de l'histoire européenne.

+Renaissance, Baroque, Classicisme (spring)

L'œuvre des grands peintres, sculpteurs et architectes de la France de la Renaissance et du «Grand Siècle»: de l'avènement de François Ier à la mort de Louis XIV.

+Urbanisme et architecture de Paris (fall)

Les rapports existant entre les productions artistiques et les diverses manipulations idéologiques, en relation étroite avec le contexte historique.

## **École Commerciale de la Chambre de Commerce et d'Industrie de Paris (E.C.C.I.P.)** (year-long course)

\*Aspects sociaux, économiques et géographiques de la France contemporaine : le français des affaires.  
(Students enrolled in this course take the examination for the Diplôme supérieur de français des affaires at the end of the academic year.)



### Teaching Internships

By special arrangement, qualified graduates and undergraduates may act as native informants in English at a level corresponding to junior or senior high school. (No credit is given for these *stages à titre bénévole*.) Interested graduate students may also get paid internships teaching English; and graduates and undergraduates often do tutoring for pay.

### École française

(The French School)  
Sunderland Language Center  
Middlebury College  
Middlebury, Vermont 05753-6131  
Coordinator: Beverly Keim  
(*French School & Graduate Program in Paris*)  
Telephone: (802) 443-5526  
Fax: (802) 443-2075  
E-Mail: keim@middlebury.edu

**For information regarding the Junior Programs Abroad**, contact the Office of Off-Campus Study  
Telephone: (802) 443-5745  
Fax: (802) 443-3157  
E-Mail: schoolsabroad@middlebury.edu

### Été 2001 / Summer 2001

*Seven-Week Session*

June 22–August 10

Total: \$4,850

Tuition \$3,090; Board \$1,255; Room \$505

*Six-Week Graduate Session*

June 25–August 10

Total: \$4,715

Tuition \$3,090; Board \$1,160; Room \$465

### Academic Year 2001-2002

*Graduate Program in France (Paris)*

Tuition: Full Year \$11,654

*Junior Year Programs in France (Paris)*

Tuition: Full Year \$11,830; Semester \$6,365



# MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

JOHN M. McCARDELL, JR.  
President of Middlebury College  
Ph.D., Harvard University

MICHAEL R. KATZ  
Dean of Language Schools and Schools Abroad  
D.Phil., Oxford University

**The Language Pledge**, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of a language take a modified and progressively more rigorous pledge. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

Middlebury College complies with applicable provisions of state and federal laws which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Questions relating to compliance during the summer session may be addressed to the Dean of Language Schools and Schools Abroad, Sunderland Language Center, Middlebury College, Middlebury VT 05753.

The Middlebury College Language Schools welcome students with many abilities and disabilities. Students with disabilities are supported by the Americans with Disabilities Act Office which encourages inquiries from prospective applicants. The ADA Policy is available on the World Wide Web at [www.middlebury.edu/~ada](http://www.middlebury.edu/~ada).

Accreditation: Middlebury College is accredited by the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.

Middlebury complies with VSA, Title 16, Statute 176, section I (c) (1) (C), which states that "credits earned in [student's current institution] are transferable only at the discretion of the receiving school."

The  
Language  
Pledge®

The Language Pledge is a  
registered trademark of  
Middlebury College







**The Language Schools**  
**MIDDLEBURY COLLEGE**

# The German School





# The German School

MIDDLEBURY COLLEGE

MIDDLEBURY, VERMONT 05753

(802) 443-5203

e-mail: [languages@middlebury.edu](mailto:languages@middlebury.edu)

web: [www.middlebury.edu/~ls](http://www.middlebury.edu/~ls)

## Summer 2001

### June 22–August 10

(Seven-Week Session, including German for Singers and Vocal Coaches)

Total: \$4,850

(Tuition: \$3,090; Board \$1,255; Room \$505)

### June 25–August 10

(Six-Week Session)

Total: \$4,715

(Tuition: \$3,090; Board \$1,160; Room \$465)

### June 25–July 18

(Three-Week Workshops – Session I)

### July 19 – August 10

(Three-Week Workshops – Session II)

(Tuition \$1,055 per unit – three semester hours of credit;

Board \$580 for each three-week session;

Room \$225 for each three-week session)

## Academic Year 2001-02

The School in Germany

### Graduate Program

Tuition: Full year – \$11,654

### Junior Year Program

Tuition: Full year – \$11,830; Semester – \$6,365

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## Letter from the Director

*Willkommen in der Deutschen Schule!*

I would like to invite you to our 87<sup>th</sup> session of total immersion in German language and culture. If you accept my invitation, you will be in for an exciting intellectual experience that will open new doors to the understanding of other peoples, cultures and countries, and, ultimately, lead to a better knowledge of your own beliefs and values. At the same time, you will, in a very real sense, be prepared for living in a world whose nations are becoming increasingly interdependent.

*Die Deutsche Schule* offers you several distinctly different ways of exploring and studying German language and culture. You may begin our program uninitiated, you may bring along some prior experiences, or you may already have substantial knowledge. We offer courses for beginners and undergraduates, graduate-level Masters and doctoral programs, specialized workshops for teachers, and even a “German for Singers and Vocal Coaches” program, which integrates German language study with vocal training.

Since 1915, the Middlebury College German School has achieved a level of prestige and reputation that is unrivaled in the United States. Its success is based on three major factors. First, we have carefully guarded the basic formula—an environment dedicated solely to German language, literature, and cultural studies. At the heart of these studies is the Language Pledge, unique to Middlebury. An extracurricular program, which provides a wealth of culturally authentic contexts, makes the pledge especially meaningful. Secondly, we have changed with the times. We have enriched our course offerings by deepening our emphasis on German Studies. Our teaching methodologies stress individualized attention and make full use of new technologies and assessment methods. Finally, and most importantly, we have always been able to attract first-rate faculty members whose expertise, experience, and dedication guarantee the quality of our endeavor.

As you leaf through this catalogue, you will sense the richness and diversity of our program. In the seven-week program, we continue to be mindful of the demands of the growing number of graduate-level learners. As seems to be fitting for the New Millennium, we are enriching our time-tested teaching methods with a well-balanced dosage of computer and video learning, and we continue to



stress the interconnectedness of our academic and extracurricular offerings. In the six-week program we continue our traditional offerings in literature, culture, and pedagogy. A course on the "German Detective Novel and Its Sociological Background" explores a popular genre. There will be an emphasis on German theater, exploring, on the one hand, "Schiller's Dramas" and on the other "The Young German Playwrights—A New Generation of Rebels between Soap and Tragedy." Our two, three-week workshops have a linguistic and pedagogical orientation and are catered to the needs of language teachers. They will explore the craft of "Literary Translation" and offer a "Practical Guide to Technology in the German Classroom."

The extracurricular program features our traditional film series and a lecture series crowned again by the Karl and Anna Zernik Memorial Lecture. We will also have a *Dichterlesung*. This year, we have engaged a theater director from the *Mecklenburgischen Staatstheater Schwerin* to turn us all, students and faculty members, into stage stars in her production of a German play. In addition, we all may join the German choir, and, of course, we are looking forward to more spectacular performances of the students in the German for Singers and Vocal Coaches program, directed by Dr. James McDonald of Indiana University. If you still have energy and time left, you might lend your legs to the German soccer team in its effort to repeat last year's championship-winning performance. You might simply want to play some volleyball, throw a Frisbee, challenge your director to a tennis match, or your German professor to a chess game. You might even offer your talents to the production of our German radio show and newspaper.

No matter what your hobbies and interests are, we want you to participate, we want you to join us when we take our next German language plunge in the summer of 2001.

*Herzlich willkommen!*

Jochen Richter, *Director*

Our special thanks this year go to the Max Kade Foundation for continued generous support of our programs; to the German government represented by the Goethe Institute Boston for funding four graduate teaching assistantships; to the estate of Howard Born for scholarship support; to Professor Emeritus Werner Neuse for scholarship support and to Alfred and

GOETHE  
INSTITUT



Judith Zernik for endowing a rich and promising lectureship in the German Summer School.

## The German School

The German School offers its students a variety of programs during the summer, including intensive language training from beginning to advanced levels, and graduate programs leading toward the M.A. or D.M.L. degree. The School in Germany has programs designed for undergraduates wishing to spend their junior year in Mainz, and for graduates who complete their M.A. degree with an academic year in Mainz. All programs of study emphasize both the development of language skills and the understanding of German culture. Classes from beginning courses through the doctoral level are taught in German, and all summer programs are *intensive*. We determine placement by language proficiency rather than by length of previous exposure to the language. A summer at the Language Schools is an intensive one by design and the demanding pace of the program is sustained by the low student-teacher ratio.

### Graduate Degrees

A normal load for graduate students is three courses per summer, to be selected in consultation with the director and the associate director. First-year graduate students are placed in the courses most appropriate to their linguistic proficiency as determined by the results of placement exams taken prior to registration.

**Master of Arts:** Candidates for the degree of Master of Arts must hold a baccalaureate degree or equivalent from an accredited institution of higher education. The Graduate Record Examination is not required.

Students must successfully complete a preliminary summer in Vermont before being officially accepted to degree candidacy. A highly qualified undergraduate student may accumulate a maximum of six graduate units toward a Middlebury M.A. degree before receipt of the B.A. degree or equivalent, but these units may not count toward both degrees.



The M.A. degree in German requires twelve courses to be taken over a series of summers on the Vermont campus or a combination of a summer in Vermont and an academic year in Mainz. It is designed as a broadly-based program of study in itself, rather than as the first stage of a doctoral program.

**Degree Requirements:** Students who wish to complete the M.A. degree over a series of summers on the Middlebury campus must take the following seven courses: *Advanced Language Practice* (if not exempted); *Introduction to Literary Scholarship*; one linguistics course; two courses in area studies, including art history, philosophy, music, economics, history, or sociology; one course in methodology, including *Methods of Teaching German as a Foreign Language*, *Methods of Teaching Literature*, or *Methods of Teaching "Landeskunde;"* and one seminar in which the student has to write a *Proseminararbeit* (15–20 pages).

The remaining five courses may be concentrated in one or two of the following areas: literature, linguistics, or civilization. One of these must be a seminar in which the student writes a *Seminararbeit* (20–25 pages). The seminar which includes the *Seminararbeit* may be taken as early as the second summer, and should be taken no later than the third. Students normally write the *Proseminararbeit* before the *Seminararbeit*.

The director or associate director may waive *Advanced Language Practice* on the basis of demonstrated proficiency to allow a student to take another course.

Students planning to complete the M.A. through the program in Mainz must take *Introduction to Literary Scholarship*, a seminar which includes a *Proseminararbeit*, and a third course during the required preliminary summer in Vermont. It is strongly recommended that the third course be a survey course in literature, history, or philosophy.

**Doctor of Modern Languages:** The D.M.L. degree differs from the traditional Ph.D. in its emphasis on a combination of scholarly and practi-

cal training. A master's degree in German is a prerequisite for entrance to the D.M.L. program. Degree requirements include: a qualifying paper; eight upper-level graduate courses in German; three graduate courses in a second language (French, Italian, Russian, or Spanish); a comprehensive written and oral examination in German; residency abroad; proof of successful teaching experience; a dissertation and its oral defense.

All new students are required to complete a summer of application on the Vermont campus, during which they enroll for credit in two advanced graduate courses in German and write a qualifying paper.

Inquiries should be addressed to the Office of the Dean of Language Schools and Schools Abroad at Sunderland Language Center, Middlebury College, Middlebury, VT 05753 (802) 443-5508.

### Credits

Credit is defined in terms of *units*. One unit equals three semester hours.

Undergraduate courses in the seven-week session (levels 100–400) normally award three units (nine semester hours) of undergraduate credit. A full six-week graduate program is comprised of three graduate courses for a total of three units (nine semester hours) of credit. For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury.

*All credits expire after ten years. The Middlebury College Language Schools do not calculate grade point average or class rank.*

### Transfer Credits

After formal admission to a graduate degree program, candidates for the M.A. or D.M.L. degree may request permission from the director of Academic Records to transfer from another institution a maximum of the equivalent of one full-time summer of study at Middlebury (three units). Only courses taken after successful completion of the initial summer and formal admission to degree



candidacy may be transferred (i.e., courses taken at other institutions before the first summer of study may not be transferred toward a Middlebury graduate degree).

To obtain approval for transfer of credit, students must submit evidence that the courses they wish to transfer earn graduate credit towards an advanced degree at an accredited college or university. The courses must have been taught in German in the areas of language analysis and linguistics, culture and civilization, literature, or professional preparation and must not duplicate courses already taken for degree credit.

All units counted toward a degree must have been taken for a grade rather than on a pass/fail basis. Only grades of B- and above may be applied toward a Middlebury M.A. degree. Only grades of B+ and above may be applied toward a Middlebury D.M.L. degree.

All transfer credit courses must be completed by the 31st of May of the year of graduation for August degree candidates and by the 10th of January for March degree candidates. All credits and units expire after ten years, whether earned at Middlebury College or transferred from another institution.

### **Auditing**

Individuals who are not full-time students may occasionally audit upper-level courses with the permission of the director of the German School. Auditing is not permitted in levels 100-300, nor are students in those courses permitted to audit courses in other schools. Total auditing costs per week are \$1,175 (tuition \$695; room and board \$480).

### **Financial Aid**

Middlebury College offers financial assistance to a substantial percentage of students attending the summer session and the graduate programs abroad. Information about the financial aid application process for the summer accompanies admissions materials published by the Language Schools each year.

The Betty Jones (M.A. '86) Language Schools Financial Aid Fund was established in 1999 as part of the Bicentennial Campaign. Income from the

fund provides financial aid to students attending the Language Schools.

### **Enrollment**

Upon acceptance, all students must pay a \$200 **non-refundable** enrollment deposit to be applied to the tuition charges.

### **Application and Admission**

Students may apply for admission for a single summer at any level, for the junior year abroad program, or for one of the graduate degree programs to be completed over a series of summers in Vermont or in a combination of a summer in Vermont and an academic year in Mainz. They may enroll in courses in one language school only and are normally enrolled in courses at one level only. Students at the summer sessions must be high school graduates and we strongly recommend that they have completed at least one year of college-level study. Admission is granted on the basis of academic qualifications and the availability of space.

Final placement in courses is determined by student performance on examinations administered before the start of classes. By applying for admission, a student indicates willingness to accept the placement deemed proper by the School.

Applications are processed until the start of the program in June, but as the School may be fully subscribed by mid-April, early application is desirable.

Application materials for the 2002 summer session and the 2002-03 academic year abroad will be available in the fall of 2001 from:

### **The German School**

Middlebury College  
Middlebury, VT 05753  
802-443-5203  
languages@middlebury.edu  
www.middlebury.edu/~ls

*Admission is for one summer only, and admission to one of the Language Schools is entirely separate from admission as an undergraduate to Middlebury College.*



## Administration, Faculty, and Staff

**Director:** JOCHEN RICHTER, Mary Biehler  
Professor of German, Allegheny College; Ph.D.,  
Syracuse University

**Associate Director:** KARL OBRATH, Associate  
Professor of German, University of Cincinnati;  
Ph.D., University of Cincinnati

### Faculty

PETER ARNDS, Associate Professor of German  
and Italian, Kansas State University; Ph.D.,  
University of Toronto

TRUETT CATES, Associate Professor of German,  
Austin College; Ph.D., University of Texas, Austin

ANA DJUKIC-COCKS, Assistant Professor of  
German, Hood College; Ph.D., University of  
Cincinnati

WOLFGANG DÜSING, Professor of German,  
Johannes Gutenberg-Universität; Dr. phil.,  
Universität Köln

CHRISTINE GEFFERS-BROWNE, Lecturer in  
German, Brandeis University; D.M.L., Middlebury  
College

MARGARET HAMPTON, Professor of German,  
Earlham College; Ph.D., Case Western Reserve  
University

ANDREAS HÄRTER, Dozent für deutsche  
Sprache und Literatur, Universität St. Gallen;  
Dr. phil., Universität Zürich

BARBARA HECK, Instructor of German, teach-  
ing ESL, Universität St. Gallen; M.A., The Ohio  
State University

HENRIETTE HÖRNIGK, Dramaturgin am  
Mecklenburgischen Staatstheater Schwerin; M.A.,  
Humboldt Universität Berlin

BRITTA KALLIN, Assistant Professor of German,  
Georgia Institute of Technology; Ph.D., University  
of Cincinnati

CLAUDIA KOST, Instructor of German,  
University of Arizona, Tucson; M.S., Purdue  
University, M.A., Johannes Gutenberg-Universität,  
ABD, University of Arizona

STEPHANIE LIBBON, Assistant Professor of  
German, Allegheny College; Ph.D., The Ohio State  
University

BETTINA MATTHIAS, Assistant Professor of  
German, Middlebury College; Ph.D., University of  
Washington, Seattle

JAMES McDONALD, Professor of Music, Indiana  
University; Director of "German for Singers and  
Vocal Coaches Program"; D.M.A., University of  
Iowa

RUTH ANN McDONALD, Pianist and vocal  
coach; accompanist and vocal coach in the  
"German for Singers and Vocal Coaches Program";  
D.M.A., Catholic University of America

KLAUS MODICK, Freier Schriftsteller,  
Oldenburg; Dr. phil., Universität Hamburg

CAROLYN OSTERMANN-HEALY, German  
Teacher, Distance Learning and Electronic  
Classroom, Arlington Public Schools; M.A.,  
University of Cincinnati

VERONICA OSTERTAG, Instructor of German,  
University of Arizona, Tucson; M.A., University of  
Arizona, Tucson



MICHAEL SHAUGHNESSY, Graduate Teaching Assistant, University of Cincinnati; ABD, University of Cincinnati

CHRISTOPHER WICKHAM, Associate Professor of German, University of Texas at San Antonio; Ph.D., University of Wisconsin, Madison

HARRO ZIMMERMANN, managing editor in charge of the literature department, Radio Bremen; Dr. phil., Universität Oldenburg

### Teaching Assistants

CYNTHIA BRUCE  
KRISTN GILLET  
ROBERT MCCOUCH  
TAHIRA WILLIAMS  
LAURA WILL, Intern

### Administrative Staff

ANITA CHÁVEZ, Coordinator  
PHILIPP DARJES, Bilingual Assistant  
LORINC REDEI, Bilingual Assistant and  
Computer Technician

## Seven-Week Intensive Language Courses

### GN 101-102-103 Elementary German

*Instructors: Ostertag (coordinator), Kost, and Libbon*  
Daily activities include four hours of classroom instruction, plus additional work in the language laboratory and computer center. Emphasis will be placed on the grammatical structures of German as well as on conversation and correct pronunciation. Reading comprehension skills are introduced through primary texts, including literature. Throughout the program, audio-visual presentations supplement regular classroom activities.  
(3 Units)

**Required text:** Moeller/Liedloff et al., *Deutsch heute*, 6th ed. (Houghton Mifflin); additional materials will be made available.

*Note: All students who have prior knowledge of German and want to be placed beyond the Elementary German level (101-102-103) are required to take an analytical placement examination involving all four skills. On the basis of the test results, students will be advised concerning their course selections.*

### GN 198-199-200 Early Intermediate German

*Instructors: Hampton (coordinator), Cates, Heck, Kallin, and Obrath*

The successful completion of this course corresponds to the equivalent of second and third semester German. The active use of all major points of basic grammar and vocabulary is stressed in order to bring students to a common working level in the four skills. During the second half, a greater emphasis will be placed on the development of writing skills and reading strategies with cultural and literary texts. Audio-visual materials supplement the four hours of daily classroom instruction. Listening comprehension and pronunciation practice require the use of the language laboratory. (3 Units)



**Required texts:** Moeller/Liedloff et al., *Kaleidoskop*, 5th ed. (Houghton Mifflin); Kossuth/Antal, *Alte Legenden und neue Literatur* (Holt, Rinehart and Winston).

### **GN 201-202-203 Intermediate German**

*Instructors:* Djukic-Cocks (coordinator), Heck, and Ostermann-Healy

This is an integrated program consisting of four hours of classroom instruction and some work in the language laboratory. To develop the four skills, students take three basic courses: Grammar Review, Composition and Conversation, German Culture and Life, plus one literature module for each half of the term. (3 Units)

**Required texts:** Wells, *Handbuch der deutschen Grammatik*, 3rd. ed. (Houghton Mifflin); Crowner/Lill, *Impulse*, 2nd. ed. (Houghton Mifflin); Lixl-Purcel, *Rückblick: Texte und Bilder nach 1945* (Houghton Mifflin); Spaethling/Weber, *Literatur Eins* (W.W. Norton); Friedrich Dürrenmatt, *Der Besuch der alten Dame* (Houghton Mifflin).

### **GN 301-302-303 Advanced German I**

*Instructors:* Wickham (coordinator), Arndt, and Kallin

The courses at the 300 level are designed as an integrated program for language learning. The program includes advanced grammar/conversation and composition, contemporary German culture and literature. Some additional language and computer laboratory work is required. (3 Units)

### **GN 301 Advanced Grammar and Communication**

This course meets two hours per day to analyze and provide advanced grammatical structures, provide intensive written and oral language training, offer insights into German ways of perception, and teach strategies of communication and language learning. For this course, some additional language and computer work is required. (1 Unit)

**Required texts:** Dippman, *A Practical Review of German Grammar*, 3rd ed. (Prentice Hall); Hog, *Sichtwechsel* (Klett).

### **GN 302 Modern German Literature**

This course will use short German prose to enrich cultural context, increase vocabulary, reinforce grammatical and communicative structures, and introduce methods of literary interpretation. (1 Unit)

**Required text:** Turneure, *Im Spiegel der Literatur* (W.W. Norton).

### **GN 303 German Culture and Society**

This course introduces contemporary German culture and some historical background to increase vocabulary, reinforce grammatical and communicative structures, and facilitate a better understanding of German culture and society. It will also make use of relevant web page materials from the Internet. (1 Unit)

**Required text:** Luscher, *Deutschland nach der Wende* (Verlag für Deutsch); additional materials will be available.

*Note: Students at the third level are encouraged to take the examination Zertifikat Deutsch als Fremdsprache administered through the Goethe Institute in Boston for a small additional fee.*

### **GN 401-410 Advanced German II**

*Instructor:* Geffers-Broune (coordinator)

The courses at the 400 level seek to develop the speaking and writing strategies applicable to specific types of discourse and to apply them to the study of literature and culture. This level has a three-pronged offering. In addition to the two courses listed below, the student will select a third course from the six-week-program.

### **GN 401 Stylistics, Expository Writing, and Communication**

This course meets two hours daily and forms the core of the 400 level program. It aims at strengthening the student's ability to write and speak German at an advanced level through development of speaking, listening, reading, and writing skills with an emphasis on advanced elements of com-



munication and style. Attention will be paid to fine points of grammar, use of idioms, and appropriate register. Lectures, films, and other cultural events of the German School will be incorporated into the course. (1 Unit)

**Required text:** Wolfgang Rug, Andreas Tomaszewski, *Grammatik mit Sinn und Verstand* (Klett); additional materials will be available.

### GN 410 Literature

Based on literary texts of different length, the course explores issues of central cultural and historical importance during the 20th century. (1 Unit)

**Required text:** Thomas Mann, *Tristan*; additional texts and materials will be available.

*In addition to 401 and 410, students will select one unit from the six-week-program.*

*Note: Students at the fourth level are encouraged to take examination Zentrale Mittelstufenprüfung through the Goethe Institute in Boston for a small fee.*

## German for Singers and Vocal Coaches

The German for Singers and Vocal Coaches program includes two basic components: language learning and musical performance. The *language component* provides daily instruction in grammar and conversation at a level appropriate to the student's proficiency as demonstrated on a placement test. Special attention will be given to German diction, conversational style, and poetic interpretation. For the language portion of this program two units of credit are awarded, and the courses are offered on four levels:

### GN 105-106 Elementary German for Singers

*Instructor: Matthias*

Daily activities include three hours of classroom instruction, plus additional work in the language

laboratory and the computer center. Emphasis will be placed on the grammatical structures of German, conversational survival skills, diction, and pronunciation, as well as music vocabulary. (2 Units)

**Required texts:** Möller/Liedloff, *Deutsch heute*, 6th ed. (Houghton Mifflin); Barber, *German for Musicians* (Indiana University Press); additional materials will be available.

### GN 205-206 Intermediate German for Singers

*Djukic-Cocks (coordinator)*

Daily activities include two hours of grammar review, conversation, and composition practice to develop the four basic language skills.

Pronunciation and diction are an integral part of this course, which also requires some activities in the language laboratory and the computer center. (2 Units)

**Required texts:** Wells, *Handbuch der deutschen Grammatik*, 2nd ed. (D.C. Heath); Crowner/Lill, *Impulse*, (Houghton Mifflin).

### GN 305-306 Advanced German for Singers

*Wickham (coordinator)*

Advanced Grammar and Communication meets two hours per day to analyze and practice advanced grammatical structures, to provide intensive written and oral training, to offer insights into the German way of perception, and to develop communication and reading skills. Some additional work in the language and computer laboratories is required. (2 Units)

**Required texts:** Dippmann, *A Practical Review of German Grammar*, 2nd ed. (Prentice Hall); Hog, *Sichtwechsel* (Klett).

### GN 405-406 Advanced German for Singers II

*Geffers-Browne (coordinator)*

Stylistics, Expository Writing, and Communication meets two hours per day and aims at strengthening the student's ability to write and speak German at an advanced level. (2 Units)

**Required text:** to be announced.



## Performance Component

The performance component of the German for Singers and Vocal Coaches program carries one unit of credit. Enrollment in one of the following four courses includes enrollment in voice and coaching.

### GN 104 Elementary Lyric Diction (1 Unit)

McDonald and staff

### GN 204 Intermediate Lyric Diction (1 Unit)

McDonald and staff

### GN 304 Advanced Lyric Diction I (1 Unit)

McDonald and staff

### GN 404 Advanced Lyric Diction II (1 Unit)

McDonald and staff

For a complete description of the program see the special brochure, **German for Singers and Vocal Coaches**.

## Six-Week Graduate Program of Studies

A normal load is three courses per summer, to be selected in consultation with the director or associate director. First-year graduate students are placed in the courses most appropriate to their linguistic proficiency. All new students are required to take a placement test. Only courses designed as seminars may be taken to write a *Proseminar*- or *Seminararbeit*.

## Language

### GN 601 Advanced Language Practice

Richter, 9-10 a.m.

The course provides intensive practice in written and spoken German. It reviews specific grammatical problems, addresses selected stylistic areas, and concentrates on the writing of expository prose.

The course is targeted to address individual needs of the participants. (1 Unit)

**Required text:** Rug/Tomaszewski, *Grammatik mit Sinn und Verstand* (Klett).

**Recommended texts:** Buscha/Friedrich, *Deutsches Übungsbuch* (Langenscheidt); Duden, *Das Stihwörterbuch* (Langenscheidt).

### GN 632 German-English Translation

#### Workshop: Literary Translation

(3-week workshop, 6/28-7/18)

Modick, 2-4 p.m.

Workshop members will translate selected original short prose texts from noted author Klaus Modick whose works include numerous translations of American literature. The goal of the workshop is to maximize active and passive vocabulary and to expand general language competency. (1 Unit)

**Required text:** Selected texts will be made available.

## German Studies – Culture and Society

### GN 647 Medienseminar

Zimmermann, 12-1 p.m.

(See Web for course description.)

### GN 660 Family Stories on Stage: The Family as the Last Effort to Save the Entertainment Society (Seminar)

Hörnigk, 11-12 a.m.

Beginning with the latest dramatic attempts to deal with the family on stage, the course will survey the long history of the family in European drama.

Dramaturgical perspectives and methods will be used to analyze plays by Goethe, Ibsen, Brecht, and von Mayenburg. Historically important theories of the theater will also be introduced. Video material will complement the readings. (1 Unit)

**Required texts:** Bertolt Brecht, *Kleinbürgerhochzeit*; Johann Wolfgang von Goethe, *Stella*; Henrik Ibsen, *Gespenster*; Marius von Mayenburg, *Feuergesichter*.



## GN 610 Introduction to Textual Analysis

Härter, 8-9 a.m.

The goals of this course are to provide the skills and knowledge required for the analysis of literary texts of various genres as well as to introduce methods of interpretation and to discuss general concepts and conditions of literary writing and reading. (1 Unit)

**Required texts:** Georg Büchner, *Leonce und Lena* (Insel); Theodor Fontane, *Irrungen, Wirrungen* (Reclam); Gotthold Ephraim Lessing, *Emilia Galotti* (Reclam); Patrick Süskind, *Die Taube* (Diogenes).

**Recommended texts:** Hans von Gelfert, *Wie interpretiert man ein Drama? Arbeitstexte für den Unterricht* (Reclam); Hans von Gelfert, *Wie interpretiert man eine Novelle und eine Kurzgeschichte? Arbeitstexte für den Unterricht* (Reclam); Hans von Gelfert, *Wie interpretiert man einen Roman? Arbeitshefte für den Unterricht* (Reclam).

## GN 661 Schiller's Dramas (Seminar)

Düsing 12-1 p.m.

Schiller strongly supported the ideas of the French Revolution. This revolutionary impetus still survives today in his dramas, which are the most frequently performed German plays. The reading and interpretation of the plays will be complemented by video recordings of exceptional stage performances. (1 Unit)

**Required texts:** Friedrich Schiller, *Kabale und Liebe*, *Maria Stuart*, *Wilhelm Tell* (all in Reclam).

## GN 671 Dürrenmatt's Detective Novels (Seminar)

Düsing, 10-11 a.m.

Although the detective novel was for a long time considered as *Unterhaltungsliteratur* and not taken seriously by literary critics, it has now developed into the leading genre among modern novels. The course will analyze Dürrenmatt's early novels and the important role they played in the evolution of the German detective novel. (1 Unit)

**Required texts:** Friedrich Dürrenmatt, *Der Richter und sein Henker*, *Der Verdacht*, *Das Versprechen*

## GN 672 Swiss Literature after 1945 (Seminar)

Härter, 10-11 a.m.

While the German-speaking Swiss literature is an integral part of German literature, it still has its own historical, social, and political conditions. It has contributed to the development of German literature, but has done so from the point of view of a small country at the center of Europe with a long tradition of non-participation in the events of history, at large. The course will investigate German-speaking Swiss literature since 1945 in its rich diversity, including Frisch and Dürrenmatt as its most prominent authors and writers such as Peter Bichsel, Adolf Muschg, Ruth Schweikert, Urs Widmer, and Laure Wyss. (1 Unit)

**Required texts:** Peter Bichsel, *Eigentlich möchte Frau Blum den Milchmann kennenlernen* (Suhrkamp); Friedrich Dürrenmatt, *Romulus der Große* (Diogenes); Max Frisch, *Der Mensch erscheint im Holozän* (Suhrkamp); Ruth Schweikert, *Augen zu* (Fischer); Urs Widmer, *Der blaue Siphon* (Diogenes); Charles Linsmayer, ed., *Schweizer Lesebuch*, 2nd ed. (Piper).

## GN 686 Guenter Grass Seminar

Zimmermann, 11 a.m.–12 p.m.

(See Web for course description.)

## Teaching Methodology

## GN 690 A Practical Guide to Technology in the German Classroom

(3-week workshop, 7/19–8/9)

Shaughnessy, 2–4 p.m.

The course will focus on practical ways to involve technology in the German classroom. Participants will learn simple ways to create, disseminate, and apply technology to their German courses in meaningful ways. They will also gain exposure to a variety of new(er) technologies and develop critical



views about their use in the German curriculum. No particular technical skills required, but participants should feel comfortable using word processors and navigating the Internet. Questions concerning the course can be directed to [nasha@big-foot.com](mailto:nasha@big-foot.com). (1 Unit)

**Required text:** handouts and prepared materials.

## Three-Week Workshops for Teachers and Students of German

Qualified students enrolled in the six-week graduate program are eligible to take one or more three-week courses as part of their normal course load of three units (nine semester hours) of credit for the summer. For course descriptions and texts, consult the six-week graduate section.

### GN 632 German-English Translation Workshop: Literary Translation

*Modick, 2-4 p.m.* (1 Unit)

Dates: June 28-July 18

### GN 690 A Practical Guide to Technology in the Classroom

*Shaughnessy, 2-4 p.m.* (1 Unit)

Dates: July 19-August 10

### GN 800 Independent Study

*Staff*

By permission only. (1 Unit)

### DM 901 Research Paper

*Staff*

DML applicants only. (1 Unit)

## The School in Germany

The School in Germany was founded in 1959. It is fully recognized by the academic senate of the Johannes Gutenberg-Universität, with which it is involved in an active exchange of faculty and students. A resident director of studies administers the school. The school address is D-55116 Mainz, Rheinstraße 42, telephone: (06131) 22 10 40.

Graduate and junior participants in the program are fully enfranchised students at both Middlebury College and the Johannes Gutenberg-Universität. They take virtually all their courses with German students at the university. Middlebury College augments the offerings of the university with special courses and tutorials taught for program students by selected faculty from the university. Participants in the junior year program may choose a semester or a full year of study. The graduate program is available only for the full year.

Students are ultimately responsible for making their own housing arrangements, but Middlebury College has a special arrangement with the *Studentenwerk Mainz* enabling the program to place most students in university dormitories, providing additional contact with German university life. Students interested in the rooms reserved for Middlebury students should inform the school office as soon as possible. Private rooms and apartments are at an absolute premium in Mainz; thus students who choose to find their own living quarters should plan to arrive in Germany in early September.

The period between the end of September and the beginning of classes is a required orientation period. The *Wintersemester* extends from mid-October to mid-February with a Christmas recess of about 10 days. The *Sommersemester* extends from the middle of April to the middle of July. The period between the beginning and middle of April is a required orientation period for new arrivals who will be spending only the *Sommersemester* at the university. Prior to each semester, the director of studies meets with students to guide them in their choice of courses.



## Graduate Program

Graduate students must have a B.A. degree from an accredited institution of higher education, with a German major or its equivalent. A summer on the Vermont campus is required before students can be considered candidates for the M.A. degree. After successfully completing three courses at the summer session of the German School, M.A. candidates take at least ten courses, most of them in *Fachbereich 13 (Deutsche Philologie, Vergleichende Literaturwissenschaft, Volkskunde and Theaterwissenschaft)* at the Johannes Gutenberg-Universität. With the permission of the director of studies, courses may be taken in related areas such as philosophy, history, political science, economics, or art history. Any student who passes fewer than four courses in either semester may be asked to withdraw from the program.

Graduate students are required to write four papers each semester and will be tested in a fifth course. Students submit a copy of each paper to the director of studies for inclusion in a Middlebury portfolio. The director's judgment of each student's portfolio of papers will play a major role in the decision to award the M.A. degree.

Each year the Johannes Gutenberg-Universität awards a partial scholarship to a Middlebury College graduate student who is an American citizen.

## Junior Year Program

In order to qualify for the Junior Program, undergraduates must have junior standing and an average of B or better, plus at least two courses above the Middlebury College GN 201-202 level. Non-Middlebury College students normally meet this requirement during a preliminary summer on the Vermont campus. Juniors may enroll for the *Wintersemester*, the *Sommersemester* or the entire academic year. Juniors enroll in four courses for credit, and normally will write three papers and take one exam per semester.

The German professors in the Deutsches Institut frequently hold tutorials for the Middlebury students enrolled in their courses, providing our

students with far more personal contact than is usually the case at German universities.

Typically, the bulk of the students' work will be in the *Deutsches Institut*, but students majoring in departments other than German may take courses in an area other than language and literature. All courses are chosen in consultation with the director of studies, whose decision is final. Middlebury welcomes applications from undergraduates enrolled at other colleges and universities.

## Course Offerings

The following list is representative of the courses offered in recent years. Some may not be offered every year.

### Lecture courses:

*Contemporary German Drama*  
*Superstitions*  
*History of Eastern Europe*  
*Economy and Society*  
*German Family Names*

### Proseminars:

*19th Century Novella*  
*Detective Stories*  
*Fairy Tales*  
*Youth Culture in the 20th Century*  
*Cultural History of the German Empire*  
*Nietzsche and Art*  
*Introduction to Comparative Literary Studies*

### Advanced Seminars:

*Schiller's Dramas*  
*Literature and Film*  
*Tristan and Isolde*  
*Brecht's Theater*  
*Anna Segher's Novels*  
*Teaching Landeskunde*

For further information and application materials, please contact:

## The School in Germany

Middlebury College  
Middlebury VT 05753  
(802) 443-5745  
schoolsabroad@middlebury.edu  
www.middlebury.edu/~msa



# MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

JOHN M. McCARDELL, JR.  
President of Middlebury College  
Ph.D., Harvard University

MICHAEL R. KATZ  
Dean of Language Schools and Schools Abroad  
D.Phil., Oxford University

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of a language take a modified and progressively more rigorous pledge. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

Middlebury College complies with applicable provisions of state and federal laws which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Questions relating to compliance during the summer session may be addressed to the Dean of Language Schools and Schools Abroad, Sunderland Language Center, Middlebury College, Middlebury VT 05753.

Accreditation: Middlebury College is accredited by the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.

Middlebury complies with VSA, Title 16, Statute 176, section I (c) (1) (C), which states that "credits earned in [student's current institution] are transferable only at the discretion of the receiving school."

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Language  
Pledge®

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Middlebury College

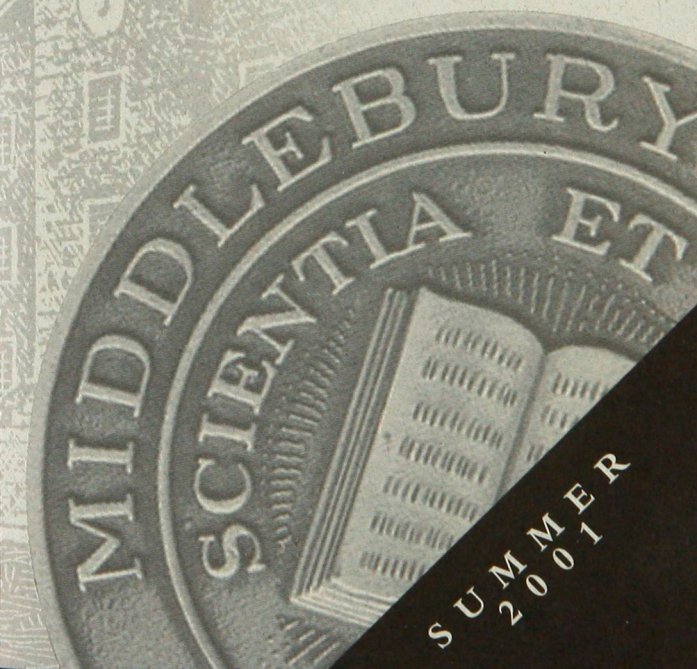






**The Language Schools**  
MIDDLEBURY COLLEGE

# The Japanese School



SUMMER  
2001



# The Japanese School

MIDDLEBURY COLLEGE  
MIDDLEBURY, VERMONT 05753  
(802) 443-5510

## Summer 2001

### Nine-Week Session

June 8–August 10

Total Fees: \$6,340

(Tuition \$4,110; Board \$1,595; Room \$635)

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## Letter from the Director

Since its beginning in 1970, the Japanese School at Middlebury has played an important role in the growth and development of the field of Japanese Studies in this country. Many students who have completed our program have used the language skills they acquired to build successful careers in a wide variety of disciplines in academics and the professions.

Now, at the beginning of a new century, the demand for people with proficiency in the Japanese language is increasing, and the need for immersion programs like the Japanese School at Middlebury is greater than ever. There are more native speakers of Japanese than there are of such commonly studied languages as French. Japan's economy, in spite of a decade of slow growth and political drift, is the second largest in the world. Japan is a leader in information technology, and it will play a vital role in coming decades in the ongoing process of economic, political, and cultural globalization.

The importance of the study of Japanese, however, is based on more than economic statistics or the impact of hi-tech on our daily lives. Japan possesses one of the world's great cultural heritages. Its traditions in literature, the arts, philosophy, and history are rich, complex, and every bit the equal of Western achievements. The rewards of studying the fascinating cultures of Japan are not simply material, but intrinsic.

The Japanese School is dedicated to serve the field by building on Middlebury College's longstanding commitment to language study. An immersion program is not a substitute for regular college courses, or for time spent living in Japan. It is an efficient, effective, and productive way to gain a strong foundation in the language, or to quickly improve proficiency in all areas. Many students have commented that they have gained as much from a summer in Middlebury as they have from their experience of living in Japan.

All of our courses utilize authentic materials and move at a rapid pace to maximize proper and natural language acquisition. The program is challenging and rigorous, and it requires dedication on the part of both students and faculty. The staff of the Japanese School works closely with every student so that they may reach their full potential over nine weeks of study. The difficulties and challenges of studying Japanese are real, but the long-term rewards will justify the efforts you put into your work. We hope that you will seriously consider the possibilities that the Japanese School can offer.

Dennis Washburn



# The Japanese School

The Middlebury College Japanese School offers intensive summer programs from beginning through advanced levels. All programs emphasize both the development of language skills and the understanding of Japanese culture.

## Credit

Credit is defined in terms of units. One unit equals three semester hours. Each four-course load offered during the nine-week session of the Japanese School awards four units (twelve semester hours) of undergraduate credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury.

*All credits expire after ten years. The Middlebury College Language Schools do not calculate grade point average or class rank.*

## Financial Aid

Middlebury College offers financial assistance to a substantial percentage of students attending the summer session and the graduate programs abroad. Information about the financial aid application process for the summer accompanies admissions materials published by the Language Schools each year.

## Enrollment

Upon acceptance, all students must pay a \$200 non-refundable enrollment deposit to be applied to the tuition charges.

## Application and Admission

Application materials for the Japanese School are available from:

**The Japanese School**  
Hillcrest 9  
Middlebury College  
Middlebury, Vermont 05753  
(802) 443-5510  
languages@middlebury.edu  
www.middlebury.edu/~ls

# Administration and Faculty

## Director

DENNIS WASHBURN, Associate Professor,  
Dartmouth College; Ph.D., Yale University

## Faculty (Professors in Charge)\*

SANAE EDA, Instructor, The Ohio State  
University; Ph.D. candidate, The Ohio State  
University (Beginning Japanese)

MAYUMI ISHIDA, Senior Lecturer, Dartmouth  
College; M.A., Musashino University (Beginning-  
Intermediate Japanese)

KAYO NONAKA, Lecturer, University of  
California-Berkeley; M.A., University of  
Massachusetts-Amherst (Intermediate Japanese)

KENICHI MIURA, Instructor, Harvard  
University; Ph.D. candidate, University of  
Wisconsin-Madison (Intermediate-Advanced  
Japanese)

IKUKO WATANABE, Senior Lecturer, Dartmouth  
College; M.A., University of Michigan (Advanced  
Japanese)

## Administrative Staff

LINDA A. LAROCQUE, Coordinator

JUSTIN MORRIS, Bilingual Secretary

*\* Faculty listing is subject to revision; other faculty to be  
appointed.*



# Course Offerings

The following is a list of courses that will be offered in the 2001 summer session. Note: schedules, texts, and staffing are subject to change.

## **JA 101-102-103-104 Beginning Japanese**

*Eda and staff*

An intensive introduction to the Japanese language. The course covers most basic grammatical structures and everyday vocabulary items, and introduces *hiragana*, *katakana*, and elementary *kanji*. The aim is to create a solid foundation on which to develop conversational, reading, and writing skills. Students will normally attend class for four hours each day and should expect to do a minimum of six additional hours of preparation daily. Because the course covers the equivalent of one academic year's worth of material within a nine-week period, the program is extremely challenging. Students must be prepared for classes that move at a rapid pace and require a great deal of memorization and practice. (4 units)

**Required Texts:** E. Jorden and M. Noda, *Japanese: The Spoken Language, Parts I, II, and III*, Yale University Press. Supplementary materials for reading, writing, and conversation will be used.

## **JA 197-198-199-200 Beginning-Intermediate Japanese** *Ishida and staff*

Designed for students who have completed one year of formal training in Japanese. Because both the speed and methods used to teach beginning Japanese vary considerably among college programs, this course requires that students: 1) have covered approximately half of most standard elementary textbooks; 2) be comfortable with *hiragana* and *katakana* and know between 200 and 300 *kanji*; 3) be prepared for a course that does not rely on grammar lessons in English. The course will begin

with a review of basic patterns, then move quickly to cover materials presented in JA 103-104, the second half of Beginning Japanese. The final three weeks of the course will provide an introduction to intermediate-level Japanese with video and reading materials drawn from a range of everyday sources (television and films, newspapers, short stories, etc.). Students will normally attend class for four hours each day and should expect to do a minimum of six additional hours of preparation daily. Because the course covers the equivalent of one academic year's worth of material within the context of a nine-week immersion course, the program is extremely challenging. Students must be prepared for classes that move at a rapid pace and require a great deal of memorization and practice. (4 units)

**Required Texts:** E. Jorden and M. Noda, *Japanese: The Spoken Language, Parts II and III*, Yale University Press. Supplementary materials for reading, writing, and conversation will be used.

## **JA 201-202-203-204 Intermediate Japanese**

*Nonaka and staff*

Designed for students who have had at least two years of instruction at the college level, or who have lived in Japan in a Japanese-speaking environment for at least three months. This course requires that students: 1) have covered most standard elementary textbooks; 2) be comfortable with *hiragana* and *katakana* and know between approximately 500 and 600 *kanji*; 3) be prepared for a course that does not rely primarily on grammar lessons in English. The first three weeks will be spent reviewing some basic grammatical patterns usually encountered in the final lessons of JA 104, Beginning Japanese. The aim of this review is to begin with rigorous drills and communicative exercises in order to help students internalize the fundamental structures of the language. The remaining weeks in the course will be given over to the study of reading and video materials drawn from a wide range of everyday



sources. Students will normally attend class for four hours each day and should expect to do a minimum of six additional hours of preparation daily. By the end of the session, students will have mastered enough basic skills to be able to begin to learn the language on their own in their own fields of interest. (4 units)

**Recommended materials:** Kenkyusha's *New Japanese-English Dictionary*. An electronic dictionary.

### **JA 301-302-303-304 Intermediate-Advanced Japanese** *Miura, Kagawa, and staff*

Designed for students who have had at least three years of instruction at the college level, or who have lived in Japan in a Japanese-speaking environment for at least nine months. Students coming into this course should be able to read the *Jōyō kanji*, (i.e. between 800 and 1000 *kanji*). A variety of materials — essays, short stories, movie scripts, and newspaper articles — will be used as texts. These materials are chosen not only as tools for language instruction, but also as a means to increase understanding of the socio-cultural background of contemporary Japan. The aim is to get students to function at an advanced level; that is, to be able to read most modern Japanese written materials with the aid of a dictionary and to be able to handle most conversational tasks, including formal situations, with relative ease. Students will normally attend class for four hours each day and should expect to do a minimum of six additional hours of preparation daily. (4 units)

**Recommended materials:** Kenkyusha's *New Japanese-English Dictionary*. An electronic dictionary.

### **JA 401-402-403-404 Advanced Japanese** *Watanabe and staff*

Designed for graduate students and professionals with advanced skills in spoken and written Japanese. Undergraduates with exceptional preparation or extensive background living in Japan may also enroll. The prerequisite is at least three or more years of rigorous formal study in modern Japanese, or an extended period of a year or more studying or working in Japan. Students should know at least 1,200 *kanji*, or have advanced reading skills in Chinese. Instruction takes a multi-skill approach that employs a variety of materials: scholarly essays, newspapers, short stories, and *manga*. Video and audio materials are also used extensively to improve listening comprehension and oral presentation skills. The approach of the course is to study the language through a study of topics in the culture, and it presumes a high level of proficiency in all four language areas. Students attend class for four hours each day. Preparation outside the classroom usually requires at least six hours daily. (4 units)

**Recommended materials:** An electronic dictionary.



## Co-Curricular Activities

In addition to regular coursework, students at all levels will be expected to participate in activities designed to supplement and enhance the language-learning environment. These activities will include lectures by visiting scholars and artists, film screenings, performances and presentations by students and faculty, and intramural sports and academic competitions. Students are strongly encouraged to pursue and share their own interests and talents, and a number of clubs will be established to provide an organized way to express those interests. Past clubs have centered on a variety of subjects, including:

- (1) **Calligraphy:** Introduction and practice of the art of *shodô*;
- (2) **Karaoke:** Learning popular songs and lyrics;
- (3) **Cinema:** Study of the Japanese film and animation tradition;
- (4) **Cooking:** Learning the basics of Japanese cuisine;
- (5) **Martial Arts:** Study and practice of karate, *aikidô* and other forms;
- (6) **Traditional arts:** In past years there have been clubs devoted to the tea ceremony, flower arrangement, and music;
- (7) **Radio:** Students produce and broadcast a weekly radio program;
- (8) **Newspaper:** Students produce a bi-weekly journal that details happenings at the School and major news stories from the real world.

There are many other possibilities, and we strongly encourage our students to be actively involved in the development of co-curricular activities.

## MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

JOHN M. McCARDELL, JR.  
President of Middlebury College  
Ph.D., Harvard University

MICHAEL R. KATZ  
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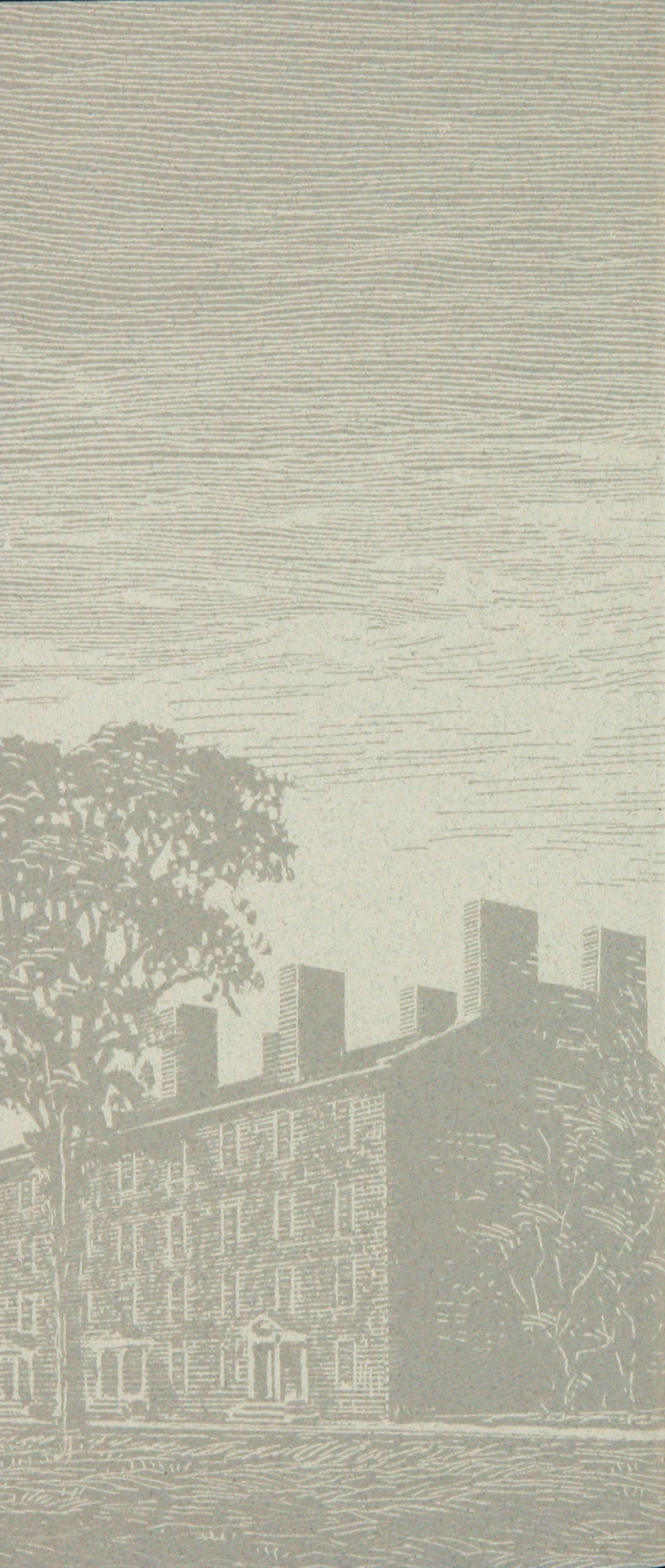
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**The Language Schools**  
**MIDDLEBURY COLLEGE**

# The Italian School





# The Italian School

MIDDLEBURY COLLEGE, MIDDLEBURY, VERMONT 05753

(802) 443-5510

## Summer 2001

### June 22–August 10

(Seven-week Session) Total: \$4,850

(Tuition \$3,090; Board \$1,255; Room \$505)

### June 25–August 10

(Six-week Session) Total: \$4,715

(Tuition \$3,090; Board \$1,160; Room \$465)

### June 25–July 18

(Three-week Institute Session I)

### July 19–August 10

(Three-week Institute Session II)

(Tuition \$1,055 per unit—three semester hours of credit;

Board \$580 for each three-week session; Room \$225 for

each three-week session)

## Academic Year 2001–2002

The School in Italy

Graduate Program: Year—\$11,654

Junior Program: Year—\$11,830; Semester—\$6,365

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## Introduction to the 2001 Program

The summer of 2001 marks the 70th session of the *Scuola Italiana*, distinguished in Italian Studies in North America for its tradition of excellence in teaching Italian language, linguistics, literature, and civilization.

In our view, the pledge to use Italian exclusively on and off campus constitutes the core of the Middlebury experience. The pledge is a binding commitment each student makes in writing which must be respected for the duration of the session. Violation of the pledge may result in dismissal from the School.

Unlikely to be duplicated elsewhere, the communal and cordial atmosphere of the *Scuola* fosters respect for the Language Pledge. Faculty and students live under the same roof; the language of music, art, and cinema comes alive for students, not only through challenging classroom instruction but also in a cultural and social environment that offers films, concerts, lectures, plays, social events—even an Italian-style café in the program's social center, complete with daily newspapers, Italian television, espresso, and gelato.

The School offers a seven-week, interdisciplinary program of intensive language studies, with higher levels including courses on contemporary literature, civilization, film, theater, music, and art history. The Italian School is a leader in the use of technology to support and advance language learning. Innovative multimedia are integrated with time-tested methods and materials, in an approach that builds overall proficiency in a cultural context.

The graduate program, offered in six-week sessions, also emphasizes the development of language skills and the understanding of Italian culture. Unlike most other graduate programs in the field, the Italian School invites students to select from a variety of areas for concentration: general studies in Italian, literary studies, language and linguistics, and culture and communication. Students can earn either a Master of Arts or a Doctor of Modern Languages degree.

Every summer, the Italian School complements its regular six-week graduate program with two intensive three-week sessions. Each session consists of two courses, and each course meets Monday through Friday for two



hours each day, and carries one unit (or the equivalent of three semester hours) of graduate credit. Graduate students may enroll in either or both of these sessions, taking one or two courses per session.

In 2001, advanced culture and communication courses and graduate literature courses will focus on the period from the *Trecento* to the High Renaissance. To maintain as broad a course selection as possible, and anticipating next summer's concentration on *Ottocento* and *Novecento*, the School will also offer a seminar on the Italian lyric of the late 19th century, a workshop on Italian cinema, and a course devoted to issues in Italian history and culture from Unification (1861) to the present. The Language and Linguistics stream will include an advanced language course (IT502), a stylistics course (IT601), and a seminar on the history of the Italian language (IT626).

A special feature of the 2001 session will be the presence on campus of the distinguished Italian scholar, poet, and novelist Edoardo Sanguineti as "Writer in Residence" in the Italian School. Both students and faculty will certainly benefit greatly from the many contributions that Mr. Sanguineti will bring to the cultural life of the School during his stay in Middlebury.

The wide range of stimulating courses planned by the Italian School for the summer of 2001 will offer students a rich opportunity to pursue linguistic, cultural, and literary studies under the close guidance of a distinguished and committed faculty. I warmly welcome those of you who desire high-quality training in Italian.

*Arrivederci!*

Michael Lettieri  
Director

## The Italian School

Graduate and undergraduate courses in Italian are offered during the summer on the Vermont campus. During the academic year, graduate and junior year programs are offered at the Middlebury School in Florence. All programs of study emphasize both the development of language skills and the understanding of Italian culture. Classes from beginning courses through the doctoral level are taught in Italian, and all summer programs are *intensive*. We determine placement by language proficiency rather than by length of previous exposure to the language.

A summer at the Language Schools is an intensive one by design. In first- and second-level intensive courses, students can expect to spend four to five hours per day in class and drill, in addition to laboratory and other homework. The demanding pace of the program is sustained through the low student-teacher ratio.

### Graduate Degrees

A normal load for graduate students is three courses per summer, to be selected in consultation with the director and the associate director. First-year graduate students are placed in the courses most appropriate to their linguistic proficiency as determined by the results of placement tests taken prior to registration. Some students may be required to take one or more courses at a lower level without graduate credit before beginning a full load of graduate work.

**Master of Arts:** Candidates for the degree of Master of Arts must hold a baccalaureate degree or equivalent from an accredited institution of higher education. The Graduate Record Examination is not required.

The M.A. degree in Italian consists of four streams or areas of concentration. Students must select one stream as a major. The M.A. degree is comprised of twelve courses to be taken over a series of summers on the Vermont campus or in a combination of a summer in Vermont and an academic year in Florence. Students who complete degree requirements in Florence must present an independent research project worth two units of credit.

Students must successfully complete a preliminary summer of study (summer of application) on the Vermont campus before being officially accepted to degree candidacy.



During this summer, students take three courses, one of which must be a literature course at the 600 level or above, and one of which must be a civilization course.

Admission to the School in Italy is based on performance in the summer courses and on faculty recommendations.

A highly qualified undergraduate student may accumulate a maximum of six graduate units toward a Middlebury M.A. degree before receipt of the B.A. degree or equivalent, but these units may not count toward both degrees.

Students must fulfill the following minimum distribution requirements for the M.A. degree:

#### *General Studies in Italian\**

1 language course (unit) at the 500-level, 1 language or linguistics course (unit) at the 600-level, 2 units in civilization, 3 in literature. Students who plan to teach and who are completing the M.A. on the Middlebury campus must also include one unit in methodology or professional preparation.

\* This stream is meant for students who prefer to not "specialize" in any specific area. The courses required for this stream are culled from the other streams.

#### *Literary Studies*

1 language or stylistics course (unit); 1 course on Methods of Critical and Applied Analysis (or 1 course equivalent at the 600 level or above approved by the director); 5 units in literature; 3 units to be chosen from culture/communication and/or linguistics courses.

#### *Language and Linguistics*

1 language or stylistics course (unit); 1 course on Methods of Critical and Applied Analysis (or 1 course equivalent at the 600 level or above approved by the director); 5 units in linguistics; 3 units to be chosen from literature and/or culture/communication courses.

#### *Culture and Communication*

1 language or stylistics course (unit); 1 course on Methods of Critical and Applied Analysis (or 1 course equivalent at the 600 level or above approved by the director); 5 units in culture and communication; 3 units to be chosen from literature and/or linguistics courses.

**Doctor of Modern Languages:** The D.M.L. degree differs from the traditional Ph.D. in its emphasis on a combination of scholarly and practical training. A masters degree in Italian is a prerequisite for admission to the program. Degree requirements include: a qualifying paper; eight upper-level graduate courses in Italian; three graduate courses in a second language (French, German, Russian, or Spanish); comprehensive examinations in the first language; residency abroad; proof of successful teaching experience; a dissertation and its oral defense.

All new students are required to complete a summer of application on the Vermont campus during which they enroll for credit in two advanced graduate courses in Italian and write a qualifying paper.

Inquiries should be addressed to the office of the dean of Language Schools and Schools Abroad at Sunderland Language Center, Middlebury College, Middlebury, VT 05753 (802) 443-5508.

#### **Credits**

Credit is defined in terms of *units*. One unit equals three semester hours. The seven-week session (levels 100-399) normally carries a total of three units (nine semester hours) of credit.

A full six-week graduate program is comprised of three graduate courses for a total of three units (nine semester hours) of credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury. (*All credits expire after ten years. The Middlebury College Language Schools do not calculate grade point average or class rank.*)

Middlebury College considers a semester or academic year abroad equivalent to a semester or academic year in the U.S., but a student's home institution determines the number of credits ultimately awarded for work abroad. Undergraduates are therefore urged to discuss the question of transfer credits with their advisors before leaving.

#### **Transfer Credits**

After formal admission to a graduate degree program, candidates for the M.A. or D.M.L. degree may request permission from the director of Academic Records to transfer from another institution a maximum of the equivalent of one full-time summer of study at Middlebury. Only courses



taken after successful completion of the initial summer and formal admission to degree candidacy may be transferred (i.e., courses taken at other institutions before the first summer of study may not be transferred toward a Middlebury graduate degree).

To obtain approval for transfer of credit, students must submit evidence that the courses they wish to transfer earn graduate credit towards an advanced degree at an accredited college or university. The courses must have been taught in Italian in the areas of language analysis and linguistics, culture and civilization, literature, or professional preparation and must not duplicate courses already taken for degree credit.

All units counted toward a degree must have been taken on a graded, not a pass/fail basis. Only grades of B- and above may be applied toward a Middlebury M.A. degree. Only grades of B+ and above may be applied toward a Middlebury D.M.L. degree.

All transfer credit courses must be completed by the 31st of May of the year of graduation for August degree candidates and by the 10th of January for March degree candidates. All credits and units expire after ten years, whether earned at Middlebury College or transferred from another institution.

### **Auditing**

Non-enrolled students may occasionally be allowed to audit upper-level courses with the director's permission. Auditing is not permitted in levels 100-399, nor are students in those courses permitted to audit courses. Auditing costs per week are \$1,175 (tuition \$695; room and board \$480).

### **Financial Aid**

Middlebury College offers financial assistance to a substantial percentage of students attending the summer session and the graduate programs abroad. Information about the financial aid application process for the summer accompanies admissions materials published by the Language Schools each year.

### **Scholarships**

The following scholarships have been established in honor of students, friends, or faculty of the Italian School: Cesare Barbieri Endowment Fund, Pierina B. and Salvatore J.

Castiglione Scholarship Fund, Joan F. Giambalvo Scholarship Fund, Dr. Nicholas Locascio Scholarship Fund, Anna and Luke J. Nolfi Scholarship, Michelina Pietrangelo Memorial Scholarship Fund, Antonio and Ida Quaglia Memorial Scholarship in the Italian School and the Joel Smith Scholarship Fund.

The Lois Behrman Watson '51 Scholarship fund was established in 1987 to provide financial aid to teachers who are attending the Masters or Doctoral program of any of the Language Schools on the Middlebury campus or at the Schools Abroad.

The Betty Jones (M.A. '86) Language Schools Financial Aid Fund was established in 1999 as part of the Bicentennial Campaign. Income from the fund provides financial aid to students attending the Language Schools.

Candidates for financial aid need not apply for a specific scholarship. All applicants will automatically be considered for an award from the appropriate scholarship listed above or from the general grant fund.

**Awards:** Each summer the Merlino-Mezzotero Award is given to a graduate student in Italian for academic achievement.

### **Enrollment**

Upon acceptance, all students must pay a \$200 non-refundable enrollment deposit to be applied to the tuition charges.

### **Application and Admission**

Students may apply for admission for a single summer at any level, for the junior year abroad program, or for one of the graduate degree programs to be completed over a series of summers in Vermont or in a combination of a summer in Vermont and an academic year in Florence. They may enroll in courses in one language school only and are normally enrolled in courses at one level only.

Students at the summer sessions must be high school graduates and we strongly recommend that they have completed at least one year of college-level study. Admission is granted on the basis of academic qualifications and the availability of space.

Final placement in courses is determined by student performance on examinations administered before the start of classes. By applying for admission, a student indicates



willingness to accept the placement deemed proper by the School.

Applications are processed until the start of the program in June, but as the School may be fully subscribed by mid-April, early application is desirable.

Application materials for the 2002 summer session and the 2002-03 academic year abroad will be available in November 2001 from:

### **The Italian School**

Sunderland Language Center  
Middlebury College  
Middlebury, Vermont 05753  
802/443-5510  
languages@middlebury.edu  
www.middlebury.edu/~ls

## **Administration, Faculty, and Staff**

**Director:** MICHAEL LETTIERI, Professor of Italian, University of Toronto at Mississauga; Ph.D., University of Toronto

**Acting Director:** ANTONIO VITTI, Professor of Italian, Wake Forest University; Ph.D., University of Michigan

**Acting Associate Director:** PAUL COLILLI, Professor of Italian, Laurentian University; Ph.D., University of Toronto

### **Faculty**

LETIZIA ALVISI-SEIRUP, Lecturer of Italian, Sarah Lawrence College; Dottore in Lettere, Università Ca' Foscari, Venezia

BRUNA BIANCHI, Dottore in Lettere, Università di Napoli

CHRISTOPHER CAIRNS, Professor of Italian, University of Westminster; Ph.D., University of Reading

RICCARDO CAMPA, Professore Ordinario di Storia del Pensiero Politico, Università per Stranieri di Siena

GAIA CAPECCHI, Instructor of Italian, Middlebury College School in Italy; Dottore in Lettere Moderne, Università di Firenze

SANDRA CARLETTI, Associate Professor of Italian, Middlebury College; Dottore in Lettere, Università di Bologna; Ph.D., Johns Hopkins University

PETER CARRAVETTA, Professor of Italian and Comparative Literature, CUNY/Queens College and Graduate Center; Ph.D., New York University

PAUL COLILLI, (see above)

NICOLA DE BLASI, Professore Ordinario di Storia della Lingua Italiana, Università di Napoli, Federico II; Dottore in Lettere, Università di Napoli

GABRIELLA COLUSSI ARTHUR, Associate Lecturer, York University; M.A., University of Toronto

DIANA IUELE-COLILLI, Associate Professor, Laurentian University; Ph.D., University of Toronto

EDOARDO A. LEBANO, Professor of Italian, Indiana University; Ph.D., The Catholic University of America

ALBERT N. MANCINI, Scholar in Residence. Professor of Italian and Romance Languages, The Ohio State University; Dottore in Lettere, Università di Napoli; Ph.D., University of California, Berkeley



ANTHONY MOLLICA, Professor of Education, Brock University; M.A., University of Toronto

ALAN R. PERRY, Assistant Professor of Italian, The Pennsylvania State University; Ph.D., University of Wisconsin-Madison

ANDREA RICCI, Lecturer of Italian, Princeton University; Dottore in Lingue Straniere, Università di Bologna

EDOARDO SANGUINETI, Writer in Residence. Italian scholar, poet, and novelist

MARCO SANTORO, Professore Ordinario di Bibliografia, Università di Roma "La Sapienza"; Dottore in Lettere, Università di Napoli

GINO TELLINI, Professore Ordinario d'Italiano, Università di Firenze; Direttore della Scuola di Dottorato di Ricerca, Università di Firenze; Dottore in Lettere, Università di Firenze

ANTONIO VITTI, (see above)

MARIA ROSARIA VITTI-ALEXANDER, Professor of Italian, Nazareth College; Ph.D., University of Michigan

#### **Administrative Staff**

SANDRA BONOMO, Italian School Coordinator

DENNIS MARTINEZ, Bilingual Secretary. M.A., Middlebury College; Doctoral Student, Indiana University

ANNA SKUBIKOWSKI, Assistant to the Director. B.A. candidate, Barnard College of Columbia University

#### **Interns**

ALESSANDRA FILICE, Università della Calabria

MARK NOJAIM, Middlebury College School in Italy

GIULIA TELLINI, Università di Firenze

## **INTENSIVE LANGUAGE COURSES**

Daily activities normally include four hours of classroom instruction plus additional work in the language and computer laboratories. Schedules, texts, and staffing are subject to change.

+ designates courses in the seven-week session.

### **LEVEL 100**

#### **151-152-153 Elementary Italian+**

Colussi Arthur, Ricci

Designed to provide a solid foundation in both spoken and written Italian, this intensive introduction permits comprehensive coverage of basic structures and vocabulary. Exclusive use of the language in dialogues and drills encourages development of linguistic awareness in a meaningful and dynamic context, while class discussions and reports broaden the student's view of Italian life and culture. Attendance at the language and computer laboratories is an integral part of the course. (3 Units)

*Required Texts:* P. Belloch and R. D'Angelo, *Eccoci!* New York: John Wiley (1997); U. Skubikowski, *Workbook and Laboratory Manual for Eccoci!* New York: John Wiley (1997).

*Recommended Text:* S.R. Marengo, ed., *Il nuovo dizionario inglese Garzanti*. Milano: Garzanti (1984).

Additional reading materials will be provided by the instructors.

### **LEVEL 200**

#### **251-252-253 An Introduction to Contemporary Italy+**

Alvisi-Seirup, Carletti, Ricci

Intended for students at the intermediate level, this course will afford the opportunity to expand conversation, writing, and reading skills while consolidating knowledge of the more difficult points of grammar. The contextual focus of the course is contemporary Italian culture, including contemporary history and politics, the economy, the division between North and South, immigration from developing countries, environmental issues, and popular music, among others. Italian films, music, and articles from newspapers, newsmagazine, and short stories, will enhance and complete the learning experience. (3 Units)



*Required Texts:* U. Skubikowski, *L'Italia verso il Duemila*. Toronto: University of Toronto Press (1997); R. Uslenghi Maiguashca, M. Sassu Frescura, L. Polesini Karumanchiri, and J. Vizmuller-Zocco. *Schede di lavoro*. Vols.1-2. 2nd Edition. Toronto: University of Toronto Press (1994).

*Recommended Texts:* L. Polesini Karumanchiri, *L'italiano d'oggi. Note di grammatica per corsi universitari*. Toronto: University of Toronto Press (1988); S.R. Marengo, ed., *Il nuovo dizionario inglese Garzanti*. Milano: Garzanti (1984).

Additional reading materials will be provided by the instructors.

### LEVEL 300

Students at the 300 level normally take 301, 303 and 359. Especially well-prepared students may substitute 361, 362 or 377 for 359 by permission of the director.

#### 301 Grammar and Composition+

Vitti-Alexander

This course aims at strengthening and developing the student's competence in written expression. A systematic review of complex linguistic structures of Italian will be offered. The mastery of grammar and vocabulary will be acquired through intensive practice of a variety of exercises. Regular work assignments will consist of writing short pieces of descriptive narrative and argumentative prose. The ultimate goal of this course is the mastery of correct, logical, and well-articulated expository prose, as well as the proper expression of reasoning. This course meets daily for two hours. (1 Unit)

*Required Texts:* M. Sensini, *Grammatica italiana per le scuole medie superiori*. Milano: Mondadori (1989); L. Polesini Karumanchiri and J. Vizmuller-Zocco, *L'uso delle preposizioni in italiano. Guida ed esercizi per corsi universitari*. 2nd Edition. Toronto: University of Toronto Press (1996); M. Sassu Frescura, *Interferenze lessicali italiano-inglese*. Toronto: University of Toronto Press (1984).

*Recommended Texts:* R. Uslenghi Maiguashca, M. Sassu Frescura, L. Polesini Karumanchiri, and J. Vizmuller-Zocco. *Schede di lavoro*. Vols.1-2. 2nd Edition. Toronto: University of Toronto Press (1994); L. Polesini Karumanchiri, *L'italiano d'oggi. Note di grammatica per corsi universitari*. Toronto: University of Toronto Press (1988); M. Hazon, *Grande dizionario inglese-italiano, italiano-inglese*. Milano: Garzanti

(1981); N. Zingarelli, *Vocabolario della lingua italiana*. 12th Edition. Bologna: Zanichelli (1998).

Additional reading materials will be provided by the instructor.

#### 303 Developing Oral Proficiency in Italian+

Capecchi

This course is designed to help students develop their oral proficiency. The activities, which focus on a variety of discourse strategies, will encompass real-life linguistic tasks and situations, and will be developed through comprehensible input, role play, presentation, debate, and collaborative language use in a variety of content areas. (1 Unit)

Materials for this course will be provided by the instructor.

#### 359 Modern Italian Writers: An Introduction to the Study of Italian Literature+

Capecchi

The aim of this course is to read, analyze, and discuss texts of Italian prose, poetry, theater, and critical essays from a grammatical, syntactic, stylistic, and cultural perspective. Within this context, literature will be used primarily as a vehicle for the reinforcement and enrichment of linguistic performance. Classes will include lectures, films, documentaries, group analysis of written work presented in class by students, and discussion of texts. (1 Unit)

*Required Texts:* V. Pratolini, *Il quartiere*. Milano: Mondadori (1999); A. Baricco, *Novecento. Un monologo*. Milano: Universale Economica Feltrinelli (1998); N. Ginzburg, *Le piccole virtù*. Ed. D. Scarpa. Torino: Einaudi Tascabili (1998); *Poesia italiana del Novecento*. Ed. U. Fiori. Milano: Edizioni Scolastiche Mondadori (1995); R. Benigni and V. Cerami, *La vita è bella*. Torino: Einaudi Tascabili (1998).

*Recommended Texts:* M. Hazon, *Grande dizionario Hazon Garzanti, inglese-italiano, italiano-inglese*. Milano: Garzanti (1981); N. Zingarelli, *Vocabolario della lingua italiana*. 12th Edition. Bologna: Zanichelli (1998).

Additional reading materials will be provided by the instructor.



### **361 Italian Renaissance Comedy and Spectacle+**

Cairns

For course description and texts, see 561 in the graduate section. (1 Unit)

### **362 Towards a New Italy: Issues in Italian History and Culture from Unification (1861) to the Present+**

Tellini

For course description and texts, see 562 in the graduate section. (1 Unit)

### **377 Analyzing Italian Cinematic Culture+**

Vitti

For course description and texts, see 577 in the graduate section. (1 Unit)

## **GRADUATE COURSES**

### **SIX-WEEK GRADUATE COURSES**

#### **502 Advanced Italian: Studies in Language**

Iuele-Colilli

Designed to develop oral and written proficiency at the advanced level, this course meets daily for two hours: one hour dedicated to the study of patterns and structures, and one hour to oral expression. Students will be required to submit essays, give oral presentations of increasing length and complexity, and participate in class discussions.

Note: This course is obligatory for all first-time graduate students except those exempted on the basis of a placement examination. Students scoring low on the placement test may be required to take 301 without graduate credit before attempting 502. (1 Unit)

*Required Texts:* R. Uslenghi Maiguashca, M. Sassu Frescura, L. Polesini Karumanchiri, and J. Vizmuller-Zocco. *Schede di lavoro*. Vols. 1-2. 2nd Edition. Toronto: University of Toronto Press (1994); L. Polesini Karumanchiri, *L'italiano d'oggi. Note di grammatica per corsi universitari*. Toronto: University of Toronto Press (1988).

*Recommended Text:* N. Zingarelli, *Vocabolario della lingua italiana*. 12th Edition. Bologna: Zanichelli (1998).

### **561 Italian Renaissance Comedy and Spectacle**

Cairns

This course—interdisciplinary and performance based—is articulated in three parts: a) the study of three texts in performance selected from the works of Bibbiena, Ariosto, Machiavelli, Aretino, Ruzante; b) Spectacle, staging, and pageantry: selected examples of marriages, triumphal entries, theatrical aspects of political propaganda and similar; and c) the *Commedia dell'Arte*: popular theater in performance. (1 Unit)

Materials for this course will either be provided by the instructor or will be available in the library.

#### **562 Towards a New Italy: Issues in Italian History and Culture from Unification (1861) to the Present**

Tellini

This course focuses on the major issues of Italian history and culture from unification (1861) to the present. Topics include modernization, the transformation of traditions, social institutions, and national identity, among others. The course will also consider the relationship between traditional culture and the new cultural models imported from abroad. (1 Unit)

Given the special nature of this course, no textbooks are available. The instructor will provide materials and the library will have reference works on reserve.

#### **577 Analyzing Italian Cinematic Culture**

Vitti

This course will examine twenty-three lesser well-known Italian cinematic masterpieces representing various genres. Particular attention will be given to the authors, and the cultural milieus in which the films were produced. The films include those by Totò, De Santis, Germi, Lattuada, Risi, Comencini, Monicelli, Rosi, Leone, Taviani, Scola, Cavani, Ferreri, Avati, Moretti, Archibugi, Ciprì and Maresco, Piavoli, Nichetti, Amelio, Maira, Soldini, and Labate. Students will learn how to prepare a film analysis, will write a final essay, and will lead group and class discussions. Besides critical reviews and specialized articles, we will also study the intrigues and polemics regarding these films and the role played by censorship in their final editions. (1 Unit)



*Required Texts: Come si legge un film?* A cura di D. Ciolfi e D. Sala. Colognola ai Colli (VR): Demetra (2000); C. Lizzani, *Storia del cinema italiano*. Roma: Editori Riuniti (1982); G.P. Brunetta, *Cent'anni di cinema italiano*. Roma-Bari: Laterza (1995).

Additional reading materials will be provided by the instructor.

## **610 Introduction to Medieval and Renaissance Italian Literature**

Colilli

An historical overview and evaluation of Italian literature from the mid-*Trecento* through the Humanistic period. Selected readings from major works of representative authors will illustrate dominant intellectual trends and important developments of the literary forms. Lectures and discussions will explore topics such as the interrelationship between literature and society, and between literature and the other arts. (1 Unit)

*Required Text:* M. Pazzaglia, *Letteratura italiana. Testi e critica con lineamenti di storia letteraria*. Vol. 1. Bologna: Zanichelli (1992-1993).

*Recommended Text:* R. Montano, *Cultura e letteratura*. Napoli: Conte/G.B. Vico (1987).

Additional reading materials will be provided by the instructor.

## **667 The Place of Philosophy and Poetics in the Italian Renaissance**

Colilli

This course will examine how philosophy and poetics intersect with each other in Renaissance Italy. After an overview of the philosophical heritage of antiquity and the Middle Ages, we will consider, in the first part of the course, the writings of Aristotelians (such as Leonardo Bruni, Pietro Pomponazzi, and Cesare Cremonini), the Neoplatonists (such as Marsilio Ficino, Giovanni Pico della Mirandola, and Francesco Patrizi), and other currents of thought. In the second part of the course, we will look at the poetic theory of the Italian Renaissance in relation to the philosophical movements. Lectures, discussions, and student presentations. (1 Unit)

Reading materials will be provided by the instructor.

## **780 Transformation and Renewal: The Italian Lyric of the Late Nineteenth-Century**

Tellini

This course deals with Italian poetry of the period spanning unification (1861) to the beginning of the twentieth-century. The focus will be on the process of cultural transformation and the renewal of poetic language that took place during this epoch. The readings will be from the works of minor figures such as Emilio Praga, Igino Ugo Tarchetti, Arrigo Boito, as well as from major figures such as Giosué Carducci, Giovanni Pascoli, and Gabriele D'Annunzio. (1 Unit)

Reading materials will be provided by the instructor.

## **800 Independent Study**

Vitti

By permission only. (1 Unit)

## **DM 902 Research Paper**

Vitti

## **THREE-WEEK GRADUATE COURSES**

Students enrolled in the six-week graduate program are eligible to take one or more three-week graduate courses as part of their normal course load of three units (nine semester hours) of credit for the summer.

### **SESSION I: JUNE 25-JULY 18**

## **601 Stylistics: Techniques of Composition and Interpretation**

Lebano

This course is designed to improve students' ability to write Italian correctly and with a certain elegance of style. Selections from modern authors will be analyzed for their effectiveness and manner of expression. Discussions will focus also on the language of advertising, sports, and politics, as well as the relationship between the written and the spoken language. Daily written assignments will include linguistic exercises, short translations from English into Italian, summaries, compositions, comments, and interpretations of a variety of texts. Students will be introduced also to fundamental notions of business Italian. (1 Unit)



*Required Text:* G. Meini, *Esercitazioni linguistiche*.

Vols. 1, 2, 3. Firenze: Sandron (1976).

*Recommended Texts:* N. Zingarelli, *Vocabolario della lingua italiana*. 12th Edition. Bologna: Zanichelli (1998); M. Hazon, *Grande dizionario inglese-italiano, italiano-inglese*. Milano: Garzanti (1981).

Additional reading materials will be provided by the instructor.

## **626 Topics in the History of the Italian Language**

De Blasi

This course will trace the origins of the Italian language, and provide an overview of the principal phases of its evolution, from the earliest documents and Medieval vernaculars through the codification of the literary standard during Renaissance. Important later contributions to the theory and practice of a modern literary norm, such as those of Manzoni and Ascoli, will also be discussed. The focus on the literary language will be complemented by the study of the varying relations between Italian and its dialects across time, space, and society, but particularly in regard to contemporary Italy. A look at the vicissitudes of Italian abroad will shed light on language use and structural changes in unstable contexts of contact situations. (1 Unit)

*Required Text:* C. Marazzini, *La lingua italiana*. Bologna: Il Mulino (1997).

## **SESSION II: JULY 19-AUGUST 10**

### **725 The History of the Book in Italy (1400-1599)**

Santoro

The aim of this course is to study the most important features and implications of the book production industry in Italy during the fifteenth and sixteenth centuries. There will be an examination of the process leading from manuscript to the new technology of print. Attention will also be paid to issues such as: the introduction and development of the printing press in some of the major Italian centers; the relationship between book and society; the central characteristics of the book, such as the frontispieces, the dedications, and the illustrations. (1 Unit)

Reading materials will be provided by the instructor.

## **760 Introduction to Theory and Methods of Literary Interpretation**

Carravetta

What is Interpretation? How does it work? What are the major Theories of Criticism in Italy? What is the difference between aesthetics, poetics, critique, and the work of art in itself? What is their relationship to other aspects of culture? These and other questions will be addressed in this course, which begins with a philosophical approach to the whole question of what it means to interpret anything, and then moves on to some of the most influential schools of the past fifty years in Italy. We will begin with Idealism and its pervasive influence in all realms of culture, and then focus on four methods: phenomenology, Marxism, structuralism, and feminism. Students will study examples of each and will be required to perform a similar analysis on pre-selected Italian literary texts. Instructor will prepare a book-length packet of various other materials, available before classes begin. (1 Unit)

*Required Texts:* B. Croce, *Breviario di estetica*. Bari: Laterza (1982); L. Anceschi, *Le istituzioni della poesia*. Milano: Bompiani (1983); G. Della Volpe, *Critica del gusto*. Milano: Feltrinelli (1971); R. Ceserani & L. De Federicis, *Il materiale e l'immaginario: strumenti, termini, concetti, problemi di metodo*. Torino: Loescher (1980).

## **LECTURE SERIES**

Bruna Bianchi

- Le "arti minori" nel Rinascimento

Riccardo Campa

- Il percorso storico della cultura italiana

Peter Carravetta

- *Il canone della letteratura italiana: ciò che è vivo, ciò che è morto, e alcune ipotesi su cosa aggiungere*

Paul Colilli

- *Una prolusione patavina di Cesare Cremonini del 1591*

Nicola De Blasi

- *Il teatro di Eduardo De Filippo: storia dei testi e storia della lingua*



- *Lingua scritta e lingua parlata: modelli didattici in contrasto e norma nella storia dell'insegnamento dell'italiano*

Diana Iuele-Cohilli

- *Strategie per l'insegnamento dell'italiano in un contesto di totale immersione*

Albert M. Mancini

- *Il romanzo premoderno italiano: note e riflessioni*

Anthony Mollica

- *Creatività e motivazione nella glottodidattica*

Alan R. Perry

- *"Pippo" volava di sera": svelare un incubo dell'Italia in Guerra*

Edoardo Sanguineti

- *Introduzione all' Orlando Furioso*

Gino Tellini

- *Il tema del "cuore" nella poesia italiana moderna*

# The School in Italy

Via Verdi, 12

50122 Florence, ITALY

Tel. 011-39-055-24-57-90

Fax. 011-39-055-24-57-90

e-mail: [abarsant@middlebury.edu](mailto:abarsant@middlebury.edu)

**Director:** Anna Barsanti

**Assistant:** Patrizia Nesti

The school, or *Sede*, is located in the center of Florence, a block from Piazza Santa Croce and a short walk from the University. Housing is not provided for students, but the school furnishes a list of apartments and families where students have lived in previous years, and every effort is made to help students find congenial housing in Florence. All courses organized by Middlebury College not held at the University of Florence meet at the *Sede*.

## THE GRADUATE PROGRAM

After successfully completing three courses (units), including a 600-level literature course, at the summer session on the Vermont campus, M.A. degree candidates begin the academic year with semester-long courses in literature and linguistics (from September to December). During the second semester (from January to May) students must complete another course in literature and a language course at the *Sede*. In October and in March, after consultation with the director, students choose University of Florence courses in the area of art history, economics, ancient or modern history, political science, linguistics, theater studies, philology, archaeology, and literature. Students must fulfill the following minimum distribution requirements: one language course (unit) at the 500-level, one language or linguistic course (unit) at the 600-level, two units in civilization, and three in literature.

Every graduate student must complete an independent research paper based in part on course work done during the year. Permission may be granted to write a paper on other topics under the supervision of a faculty member. The paper (35-40 pages in length) should demonstrate a high level of written control of the language as well as critical and analytical skills.



## Courses

Following are the course descriptions for the language, linguistics, and literature courses that will be taught at the Sede during the 2001–2002 academic year. **Please note that all courses are subject to change.**

### Language

#### Methods of Critical and Applied Analysis (Spring)

This course intends to improve writing skills in Italian. Students will analyze various types of texts for language structure, vocabulary, and idiomatic usage, with special attention paid to logical presentation and the language of literary and cultural criticism. (1 Unit)

### Linguistics

#### History of the Italian Language (Fall)

Within the context of the historical evolution of Italian and its modern literary practice, students will advance their understanding and use of syntax and levels of style. After examining how Italian and other Romance languages evolved from Latin, we will then consider the development of the vernacular and the preeminence of Florentine in the late Middle Ages. Next, we will turn to the influence of dialects and the development of modern standard Italian from 1861 to the present. Finally, we will discuss the style of three important narrative works of the nineteenth and twentieth centuries to determine what constitutes modern usage and style. (1 Unit)

### Literature

#### Origins of the Italian Novel: *I Promessi Sposi* by Alessandro Manzoni (Fall)

During this course the students shall read *I Promessi Sposi* by Alessandro Manzoni (1745–1873), in its entirety. This novel is considered the first modern fiction, as far as Italian literature is concerned. Because of its undisputed authority, it has become a model either to be imitated or to be

defiled by the writers of fiction during the nineteenth century. Moreover, it is still a topic of discussion among some of the most prominent writers of the twentieth century, such as Moravia, Gadda, and Calvino.

Before reading the novel, we will briefly explore the tradition of the Italian novel during the seventeenth and eighteenth centuries, and study some fiction experiments written at the beginning of the nineteenth century with particular attention to *Ultime Lettere di Jacopo Ortis* by Ugo Foscolo. We will then analyze the way in which Foscolo's work differs from *I Promessi Sposi*, as far as narrative techniques are concerned.

Moreover, we will outline a biographical and cultural portrait of Manzoni through the reading of some excerpts from the works (poems and tragedies) he wrote before *I Promessi Sposi*, with particular reference to the political history of his time, the Italian and European cultural background, and also with reference to the different results achieved by a great contemporary writer, Giacomo Leopardi. (1 Unit)

#### Literature at the Court of Lorenzo de' Medici (Fall)

The purpose of this course is to provide students with a lively picture of the flourishing cultural life at Lorenzo de' Medici's court.

In addition to Lorenzo, a prolific writer who skillfully succeeded in crossing the borders of all literary genres, there are many other notable court figures. These are Lucrezia Tornabuoni, Lorenzo's mother, a highly cultured and authoritative woman, Angelo Poliziano, his restless and sometimes contentious secretary, and, finally, Luigi Pulci, who had both a conflict with Poliziano and a need for Lorenzo's favors. Thus, through reading not only their own works but also their correspondences, we will be able to understand the complex relationships which connected the authors to their characters and their style of writing. (1 Unit)

#### Portrait of D'Annunzio (Spring)

This course follows D'Annunzio's career from *Il piacere*, in which the dominant figure is yet another example of an *inetto* (a tragic failure, unable to find his way in life), to *Il fuoco*, in which the protagonist becomes the Artist-Vate,



creator of a new kind of literature. Readings will concentrate largely on the novels (*Il piacere, Il trionfo della morte, Il fuoco*), but will also take into consideration their relationship with the poetry (*Poema paradisiaco* and, especially, *Alcyone*).

To understand D'Annunzio's work and its originality, we will compare it with samples from other contemporary writers, including in particular Verga, Fogazzaro, Svevo, Pirandello. Thus, by the end of the course, the student will have gained a thorough understanding of D'Annunzio and his works in their cultural context. (1 Unit)

### **Pirandello: Short Stories and Plays (Spring)**

The first part of the course will focus on Pirandello's short-stories, to which he dedicated himself even during the years in which he achieved great success as a playwright. Pirandello wrote about 250 short stories and we will read extracts from *Novelle per un Anno*, a collection of short stories edited by the author himself. In particular, we will emphasize his devotion to this literary genre and the continuous renewal of his writing, which allowed him to attain daring and experimental results.

In the second part of the course we will explore Pirandello's plays, which often elaborate upon his short stories. We will also analyze the way in which Pirandello continually shifts from short stories to plays and the tangled relationships between the two genres he thus creates. (1 Unit)

## **THE UNDERGRADUATE PROGRAM**

Middlebury's Undergraduate Program in Florence presupposes the student's general academic competence and sufficient ability in written and spoken Italian. Our program emphasizes acquisition of language skills and intellectual development through a curriculum of linguistic, literary, and cultural study exclusively in Italian.

Middlebury welcomes applications from Middlebury College undergraduates as well as undergraduates enrolled at other colleges and universities. To be eligible for enrollment, students must have completed the equivalent of five semesters of college-level Italian with a B average and at least a B- average overall. Although participation in the

7-week Italian School summer session on the Middlebury campus is not normally a condition of acceptance, it is recommended and may be required of students considered to need further preparation.

Students must check with their home institutions about transfer of credit for fulfillment of major, minor, or distribution requirements.

Qualified students may enroll for the fall or spring semester or for the full academic year. At the *Sede*, first-semester courses run from September to December and second-semester courses run from January to May. Courses at the University of Florence run on a slightly different schedule than those at the *Sede*.

All students spend the first week before classes begin establishing their living arrangements. Semester students enroll for four courses at the *Sede* only. Full-year students, with junior standing, are expected to take a course at the University of Florence as part of their program of study. Enrollment at the University offers a special opportunity to maximize intellectual and linguistic growth and is strongly encouraged. The director will guide students toward courses most appropriate to their intellectual, linguistic, and curricular interests.

By special arrangement, courses in studio art are available to qualified students. Special permission is required.

For Middlebury College students the deadline for application is February 1 for the fall semester, spring semester, and the full year. For non-Middlebury students, the application deadline is March 1 for fall semester or full year, and October 15 for the spring semester.

### **Financial Aid**

The Middlebury College School in Italy offers financial assistance to Middlebury College undergraduates. Undergraduates from other institutions are encouraged to contact their home financial aid and/or study abroad offices to ascertain whether they are eligible to receive federal, state, or institutional aid to attend the School in Italy.

### **Courses**

The following courses are scheduled to be offered at the *Sede* in 2001-2002. **Please note that all courses are subject to change.**



### Advanced Language Practice I (Fall)

The course is structured to meet the needs of undergraduates who have completed the equivalent of five semesters of Italian. Students will achieve greater control and consistency in the use of more difficult structures, such as the subjunctive, and subordination in general. Regular written assignments based on readings for the course are intended to give students opportunity for practice in a less structured format. Reading assignments are also intended to provide a context as well as a content for the study of grammar. A variety of classroom techniques are intended to appeal to different tastes and needs. (1 Unit)

### Advanced Language Practice II (Spring)

The principal goal of the course is to improve writing skills. To this end, we will focus our attention on morphology, syntax, and stylistics, with the aim of generalizing and systematizing knowledge to arrive at a logical control of written expression and greater syntactic-textual competence as authors and readers. Listening comprehension and reading assessment will serve as a stimulus to approach the content and form of a variety of texts, and to improve oral skills, both in the correct use of grammar and in understanding fine nuances of meaning. (1 Unit)

### Literature

#### Aspects of Nineteenth and Twentieth Century Italian Literature (Fall)

In this course, we will investigate the development of Italian literature from the end of the nineteenth century into the twentieth century. Beginning with narrative literature of the *veristi*, still rooted in the nineteenth century, we will then focus on the novels of Pirandello and Svevo and the "crisis" of literary genres. In the second half of the course, we will examine poetry, tracing its development from the *decadentismo* of Pascoli and D'Annunzio, through the experience of the *crepuscolari* and the futurists, to the diverse results achieved by such twentieth century poets as Saba, Ungaretti, and Montale. (1 Unit)

### Survey of Medieval and Early Renaissance Italian Literature (Spring)

This survey will trace the origins of Italian literature in vernacular poetry to the triumph of Humanism. After examining the *forma mentis* of the Middle Ages and the development and innovation of Italian poetry from its Provençal models, the course will focus on major authors and themes up to the age of Lorenzo de' Medici. Our study will conclude with a consideration of lyric poetry and the treatise in the *Cinquecento*. Authors include Dante, Petrarch, Boccaccio, Lorenzo de' Medici, Poliziano, Boiardo, Ariosto, Machiavelli, and Bembo. (1 Unit)

### History

#### Tuscan: Geography, History, and Culture of a Region (Fall)

The course has the purpose, both through classes and guided visits, to introduce students to Tuscany, a region eminently central to the Italian peninsula. Characterized by a unity which is the result of a long historical tradition, Tuscany can be taken as a reference point for the history of the whole country. We will consider various aspects of the cultural life of this important region, analyzing its history as well as its socio-economic and religious developments. (1 Unit)

#### Florence from the Thirteenth to the Sixteenth Centuries: A Portrait of a Society and its History (Spring)

This course provides a comprehensive overview of the "golden centuries" of Florentine history by examining its various aspects in their socio-historical context. Along with other essential information for understanding Florentine civilization, we will describe the political and institutional characteristics, the vocabulary, and the concept of the medieval/Renaissance city-state. Study will focus on the following areas:

- 1) economic activity, the source of the prosperity which gave Florence its supremacy in Tuscany and made possible its extraordinary artistic and architectural development;



2) the family, the basic unit of social organization and the center of physical and psychological affirmation for the individual;

3) the life of the urban community, including, among other aspects, its different levels of literacy, public morality, religious practices, and the spread of urban violence.

The course will not follow one text for its structure and information. Instead it will draw from documentary sources, the most recent contributions to historiography, and from lecture-visits to urban sites relevant to the course. (1 Unit)

### *Art History*

#### **Art in Florence in the Fifteenth Century (Fall)**

A study of the artistic development of Florence during the fifteenth century through painting, sculpture, and architecture examined in a historical and social context. The work of art will be understood not only as an individual expression, but also as a faceted mirror of the culture and society in which it was produced. The course will concentrate on the major events of the *Quattrocento*, from the rise of the Medici dynasty to its decline at the time of Savonarola. After considering Brunelleschi, Donatello, and Masaccio, protagonists of the early Renaissance, we will investigate the return to Classicism and the new discovery of mathematical perspective. Other artists to be examined include Ghiberti, Beato Angelico, and those of the generation of Filippo Lippi. We will conclude with Botticelli and the workshop of Verrocchio, teacher of Leonardo da Vinci. (1 Unit)

**Please note:** should the number of enrolled students exceed 12–15, the following art history course will be offered in addition to the one above.

#### **Giotto and Tuscan Art from the Late 13th to the First Half of the 14th Century (advanced level) (Fall)**

The course will analyze one of the most important artists of all time, Giotto, with whom, according to the historian Giorgio Vasari, the rebirth of the arts began. The scope of the course will be to study Giotto's work in its various stages and to consider the contribution that he made as the

forerunner of Renaissance Art. Attention will also be paid to the relationship between the painter and the sculptors Nicola, Giovanni Pisano, and Arnolfo di Cambio. After having briefly highlighted Giotto's role in the field of the architecture, the term will conclude with an examination of the most important members of his school—Taddeo Gaddi, Stefano, Giotto, Giovanni da Milano, and Maso di Banco. (1 Unit)

#### **Introduction to High Renaissance and Mannerism (Spring)**

After an introduction to the cultural and artistic scene in Florence at the end of the *Quattrocento*, the court of Lorenzo il Magnifico and Verrocchio's workshop (Botticelli, Perugino, and Leonardo), the course will examine the genesis of the High Renaissance Classical Style and its coming of age in Florence and Rome in the works of Leonardo, Michelangelo, Raffaello, and others such as Fra' Bartolomeo and Andrea del Sarto.

A detailed analysis of art produced in the first two decades of the sixteenth century will lead us to identify the first signs of the mannerist style which will later become evident in the works of Pontormo and Rosso.

Attention will be given to some specific topics of the period 1540–1570 which was characterized by the triumph of courtly art, seen in such manifestations as the commemorative decoration of public buildings, garden landscaping and architecture, state portraiture, etc. (1 Unit)

**Please note:** should the number of enrolled students exceed 12–15, the following art history course will be offered in addition to the one above.

#### **The Genius of Michelangelo and the Development of Florentine Sculpture in the Sixteenth Century (advanced level) (Spring)**

The art of sculpture found a particularly favorable soil in Florence during the sixteenth century: a historically important time, as the city was going through a major change, becoming a Principdom after years of republican government. The formal and artistic innovations, therefore, connected themselves to modes of representation coincid-



ing with both a precise proto-academic scheme and with the need of depicting a state thoroughly changing.

The innovative possibilities of monumental sculpture as explored by Michelangelo, were developed by a group of artists (Jacopo Sansovino, Baccio Bandinelli, Benvenuto Cellini, Bartolomeo Ammannati ending with Giambologna) who established fundamental rules in sculpture that spread all across Europe. Once considered by critics as mere followers or artists negatively influenced by Buonarroti's art, the artistic path these authors traced is on the contrary particularly interesting to make students understand how Florentine Art of the Late Renaissance finds its strength in the reformulation of the concepts and solutions anticipated by Michelangelo, touching on one of the critical problems of the sixteenth century, that of the concept of "maniera:" innovation within tradition, a scheme made stronger by the presence of genius. (1 Unit)

#### *Political Science*

### **The European Union: Problems and Perspectives of Integration (Fall)**

This course will concentrate on some basic matters relative to the political and economic strategies of countries which form the European Union. We will begin with a summary of the European Union's main stages, informing the students about the political framework within which it originated and has hitherto operated. Particular attention will be paid to the problems that occurred as a result of the integration of different socio-political systems and of areas that present diverse characteristics of development and different growth potentials, for example the Franco-Germanic and English system and the Mediterranean area (Italy, Spain, Greece). In an attempt to outline the current political scene as completely as possible, the position of resistance and open aversion that exist within the integration movement will also be discussed. (1 Unit)

#### *Cinema*

### **Themes and Genres of Italian Cinema (Spring)**

This course will survey the stylistic themes and the major genres of Italian film. We will begin with an examination of

the themes of the 1940's (*calligrafismo*, war, and propaganda films), progressing to *Neorealism* (Visconti's *Ossessione*), the economic boom (Fellini's *La dolce vita*) and later periods. (1 Unit)

### **Courses at the University of Florence**

From two to eight courses in each of the following subject areas are regularly offered at the University of Florence:

Archeologia  
Archeologia e storia dell'arte greca e romana  
Filologia  
Letteratura italiana  
Linguistica  
Museologia  
Organizzazione internazionale  
Relazioni internazionali  
Sistema politico italiano  
Sistemi sociali comparati  
Sociologia della comunicazione  
Sociologia della famiglia  
Sociologia urbana  
Storia contemporanea  
Storia dei movimenti e dei partiti politici  
Storia dei movimenti sindacali  
Storia del cinema  
Storia del pensiero politico contemporaneo  
Storia del Rinascimento  
Storia del Risorgimento  
Storia del teatro e dello spettacolo  
Storia dell'arte  
Storia dell'integrazione europea  
Storia della lingua italiana  
Storia delle dottrine politiche  
Storia delle tradizioni popolari  
Storia economica e sociale del Medioevo  
Storia economica e sociale dell'età industriale  
Storia medievale  
Storia moderna  
Storia romana



For more information and an application, please contact:

### **The School in Italy**

Sunderland Language Center  
Middlebury College  
Middlebury, Vermont 05753  
Graduate program: (802) 443-5510  
languages@middlebury.edu  
www.middlebury.edu/~ls  
Undergraduate program:  
(802) 443-5745  
schoolsabroad@middlebury.edu  
www.middlebury.edu/~msa

## MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

JOHN M. McCARDELL, JR.  
President of Middlebury College  
Ph.D., Harvard University

MICHAEL R. KATZ  
Dean of Language Schools and Schools Abroad  
D.Phil., Oxford University

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of a language take a modified and progressively more rigorous pledge. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

Middlebury College complies with applicable provisions of state and federal laws which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Questions relating to compliance during the summer session may be addressed to the Dean of Language Schools and Schools Abroad, Sunderland Language Center, Middlebury College, Middlebury VT 05753.

Accreditation: Middlebury College is accredited by the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.

Middlebury complies with VSA, Title 16, Statute 176, section 1 (c) (1) (C), which states that "credits earned in [student's current institution] are transferable only at the discretion of the receiving school."

The  
Language  
Pledge®

The Language Pledge is a  
registered trademark of  
Middlebury College

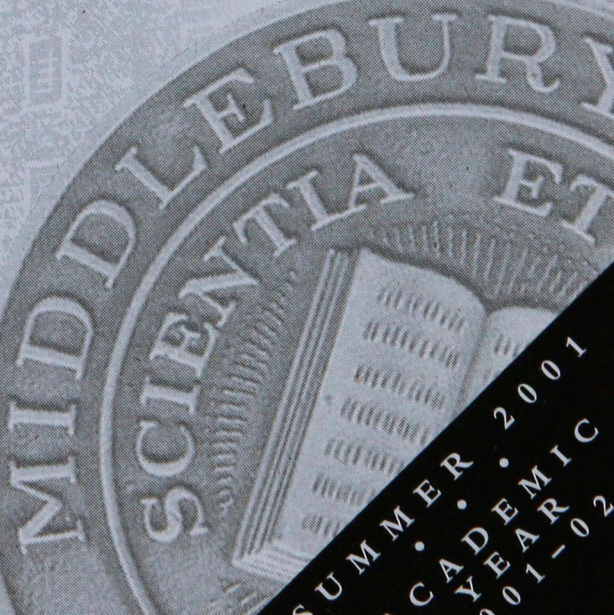






**The Language Schools**  
**MIDDLEBURY COLLEGE**

# **The Russian School**





# The Russian School

MIDDLEBURY COLLEGE  
MIDDLEBURY, VERMONT 05753  
(802) 443-5510

## Summer 2001

### Nine-Week Session

June 8–August 10  
Total Fees: \$6,340  
(Tuition \$4,110; Board \$1,595; Room \$635)

### Six-Week Session

June 25–August 10  
Total Fees: \$4,715  
(Tuition \$3,090; Board \$1,160; Room \$465)

## Academic Year 2001–2002

### The School in Russia

*Graduate Program in Moscow*

Tuition\*: Full year \$17,770

*Undergraduate Programs in Moscow and Irkutsk*

Tuition\*: Full year \$17,970; Semester \$11,000

*Undergraduate Programs in Voronezh and Yaroslavl*

Tuition\*: Full year \$16,970; Semester \$8,535

*\*Fee for programs in Russia includes tuition, room (homestays in Moscow, Voronezh, and Yaroslavl additional), insurance, visa, excursions, and round-trip air fare between New York City and each site. In Voronezh and Yaroslavl, the comprehensive fee also includes lunch Monday through Friday.*

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## LETTER FROM THE DIRECTOR

Dear Students of Russian:

I am delighted to welcome you to the 2001 summer session of the Middlebury College Russian School. I myself studied in the Russian School in the summer of 1980, so I know how wonderful a learning experience this will be. I am excited by the opportunities and language adventures that lie ahead and look forward to doing everything possible to make this summer productive and exciting for all of us.

For more than 55 years, the Middlebury College Russian School has maintained a reputation as one of the very best summer Russian immersion programs in North America. Our alumni have entered many different fields—working in journalism, business, education, government, non-profit organizations—and have done so with great success. Many well-known professors of Russian literature, history, politics, and geography have studied or taught in the Middlebury Russian School. The Russian School has played an important role in the development of instructional materials and, in many cases, has been at the leading edge of major developments in the learning and teaching of Russian in North America.

The three key factors in the success of language education at the Russian School are the faculty, the students, and the Language Pledge. The Russian School faculty are recruited from all over the world. Most are native speakers of Russian with many years of experience teaching Russian as a foreign language. Every Russian School teacher is always ready to help Russian School students; if you need to ask a question or want to talk about something you read, heard on the radio, or saw on TV or in a movie, you can ask any teacher, not just those teaching the class in which you are enrolled.

In the past few years, Russian School students have come from all 50 states and from all over the world. They are as diverse as any student body in the United States. What unites them is their incredibly strong motivation to study Russian. The students who come to Middlebury in the summer



arrive ready to absorb all the language they can, and they breathe, eat, and sleep Russian for 9 undergraduate weeks or 6 graduate weeks. The program provides opportunities for students to socialize in Russian at every meal, at our evening tea salons, and before and after cultural events. Students also read Russian newspapers and watch Russian television programs to improve their language skills and have fun while doing so! There are no other competing school subjects. Everything—not just classwork, but also all co-curricular activities, whether soccer, volleyball, choir, theater, the radio program, the chess club, the newspaper club, or just going to the movies and lectures—contributes to the language learning experience.

The third key factor in the Middlebury success story is the Language Pledge. By agreeing to abide by the Language Pledge, Russian School students promise to help one another succeed in their language studies. The cumulative effect of the exclusive exposure to Russian is remarkable.

We realize that you, our students, invest a lot of time and money in this program. We recognize that you are trusting us with your language learning as you pledge total commitment to making progress in Russian. I promise that your trust is well placed and that we are equally committed to helping you achieve your language learning goals. At the Russian School we create optimal conditions for you to learn Russian and challenge you to live up to your potential to make the most of the experience.

If you have any questions about the Russian School, please do not hesitate to contact me. I look forward to greeting you in person on campus in Middlebury!

Sincerely,

Benjamin Rifkin  
Director

## RUSSIAN SCHOOL PROGRAMS

### Undergraduate Program (nine-week session)

The nine-week undergraduate program is intensive by design and will cover a full academic year of language study at each level. For more information see sections below called *Credit* and *Intensive Undergraduate Language Courses*.

### Graduate Programs (six-week session)

There are three graduate programs: Master of Arts degree, Doctor of Modern Languages degree, and non-degree. Applicants to the graduate programs must be at graduate level in Russian and will be interviewed by the director to determine their eligibility. Courses are selected in consultation with the director. First-year graduate students are placed in the courses most appropriate to their linguistic proficiency as determined by the results of placement tests taken prior to registration.

Each course meets for one hour, five days per week. A normal load for graduate students is three courses per summer. There is no reduction in tuition for taking less than a full course load. Permission to take an extra course is granted only exceptionally by the director, and must be requested in writing before the start of the session. The fee is \$1,065 to take an additional course during the six-week session.

All students will take tests at the beginning and end of the program, not only as a guide for course selection, but for assessment of student progress and program evaluation.

**Master of Arts:** Candidates for the degree of Master of Arts must hold a baccalaureate degree, or equivalent, from an accredited institution of higher education, with a major, or equivalent course work, in Russian, and a grade average of B or better. The GRE (Graduate Record Examination) is not required for admission.

The M.A. degree program in Russian is comprised of twelve course units to be taken over a series of four summers on the Vermont campus, or in a combination of



two or three summers in Vermont and an academic year or semester at the Middlebury School in Russia taking courses at the Russian State University for the Humanities, Moscow.

Students must successfully complete a preliminary summer of study (called 'summer of application') on the Vermont campus before being officially accepted to degree candidacy. Admission to the School in Russia is based on performance in three summer courses and on faculty recommendation.

Candidates are expected to take a balanced program including at least two courses in each of the following areas: civilization, language and linguistics, literature. In addition candidates must take one Independent Study course on the Middlebury campus, completing the M.A. thesis paper written in Russian.

A highly qualified undergraduate student may accumulate a maximum of six graduate units toward a Middlebury M.A. degree before receipt of the B.A., or equivalent, but these units may not count toward both degrees. For transferring credits toward the M.A. degree, see section called *Transfer of Credit*.

**Doctor of Modern Languages:** The D.M.L. degree differs from the traditional Ph.D. in its emphasis on a combination of scholarly and practical training. A masters degree in Russian is a prerequisite for admission to the program. An applicant must also have achieved graduate level in a second language taught at the graduate level at the Language Schools, and be prepared to prove their proficiency in that language at the beginning of the first summer. Degree requirements include: a qualifying paper; eight upper-level graduate courses in Russian; three graduate courses in the second language (French, German, Italian, or Spanish); comprehensive examinations in Russian; residency abroad; proof of successful teaching experience; a dissertation and its oral defense.

All new students are required to complete a summer of application on the Vermont campus during which they enroll for credit in two advanced graduate courses in Russian and write the qualifying paper.

For further information about the D.M.L. program, please contact the dean of Language Schools and Schools Abroad, Sunderland Language Center, Middlebury

College, Middlebury, Vermont 05753, (802)443-5508, [languages@middlebury.edu](mailto:languages@middlebury.edu).

**Non-degree:** In addition to students preparing for Middlebury M.A. or D.M.L. degrees, the Russian School also welcomes applications from non-degree students (i.e., students desiring graduate credits for transfer, or individuals who want to take advanced courses in Russian for professional development or personal enrichment).

## Co-curricular Program

The Russian School offers a rich and varied program of activities in addition to courses and homework. These activities are an integral part of the language and cultural studies program and should be taken advantage of by all graduate and undergraduate students alike. Events include films (many subtitled), guest lectures, Russian tea salon, theater and choir productions, talent show, radio programming, school newspaper, soccer, concerts, parties, and receptions.

## GENERAL INFORMATION

### Credit

Credit is defined in terms of *units*. One unit equals three semester hours.

Undergraduate courses in the nine-week session (beginning through advanced, levels 100-400) award four units (twelve semester hours) of undergraduate credit.

A full six-week graduate program is comprised of three graduate courses for a total of three units (nine semester hours) of credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury.

*All credits expire after ten years. The Middlebury College Language Schools do not calculate grade point average or class rank.*



## Transfer of Credit

Following the summer of application and after formal admission to a graduate degree program, candidates for the M.A. or D.M.L. degree may request permission from the director of Academic Records to transfer from another institution a maximum of the equivalent of one full-time summer of study at Middlebury (three units). Only courses taken after successful completion of the initial summer and formal admission to degree candidacy may be transferred (i.e., courses taken at other institutions before the first summer of study may not be transferred toward a Middlebury graduate degree).

To obtain approval for transfer of credit, students must submit evidence that the courses they wish to transfer earn graduate credit toward an advanced degree at an accredited college or university. The courses must have been taught in Russian in the areas of language analysis and linguistics, culture and civilization, literature, or professional preparation, and must not duplicate courses already taken for degree credit.

All units counted toward a degree must have been taken on a graded, not a pass/fail, basis. Only grades of B- and above may be applied toward a Middlebury M.A. degree. Only grades of B+ and above may be applied toward a Middlebury D.M.L. degree.

All transfer credit courses must be completed by the 31st of May of the year of graduation for August degree candidates and by the 10th of January for March degree candidates. All credits and units expire after ten years, whether earned at Middlebury College or transferred from another institution.

## Auditing

Non-enrolled students may occasionally be allowed to audit upper-level courses with the director's permission. Auditing is not permitted in the 100-400 level courses, nor are students in those courses permitted to audit courses. Auditing fees per week are \$1,175 (tuition \$695; room and board \$480).

## Financial Aid

Middlebury College offers financial assistance to a substantial percentage of students attending the summer session and the graduate programs abroad. Information about the financial aid application process for the summer accompanies admissions materials published by the Language Schools each year.

## Scholarships

The following scholarships have been established in the honor of students, friends, or faculty of the Russian School: Berthe Normano Scholarship Fund; Peter Odabashian Memorial Scholarship; Anastasia Feodorova Pressman Memorial Scholarship; Robin Royle Memorial Scholarship.

The Lois Behrman Watson '51 Scholarship fund was established in 1987 to provide financial aid to teachers who are attending the Masters or Doctoral program of any of the Language Schools on the Middlebury campus or at the Schools Abroad.

The Social Science Research Council has awarded a grant to the Russian School to be used to provide fellowships to qualified students enrolled in the 2001 summer session.

The Betty Jones (M.A. '86) Language Schools Financial Aid Fund was established in 1999 as part of the Bicentennial Campaign. Income from the fund provides financial aid to students attending the Language Schools.

Candidates for financial aid need not apply for a specific scholarship. All applicants will automatically be considered for an award from the appropriate fund listed above or from the general grant fund.

## Enrollment

Upon acceptance, all students must pay a \$200 non-refundable enrollment deposit to be applied to the tuition charges.



## Application and Admission

Students may apply for admission for a single summer at any level, for the junior year abroad program, or for one of the graduate degree programs to be completed over a series of summers in Vermont or in a combination of summers in Vermont and an academic year or semester in Moscow. They may enroll in courses in one language school only, and are normally enrolled in courses at one level only.

Students at the summer sessions must be high school graduates, and we strongly recommend that they have completed at least one year of college-level study. Admission is granted on the basis of academic qualifications and the availability of space, and is for one summer only.

An applicant who applies for the first time and does not attend may apply to reactivate the application on file for either of the next two summer sessions. Students who have attended a summer session may request a reactivation form at any future time for any of the language schools. Admission to the Language Schools is entirely separate from admission as an undergraduate to Middlebury College.

Final placement in courses is determined by student performance on examinations administered before the start of classes. By applying for admission, a student indicates a willingness to accept the placement deemed proper by the school.

Application materials for the 2002 summer session and the 2002-03 academic year abroad will be available in November 2001 from:

### The Russian School

Sunderland Language Center  
Middlebury College  
Middlebury, Vermont 05753  
(802)443-5510  
languages@middlebury.edu  
www.middlebury.edu/~ls

## ADMINISTRATION, FACULTY, AND STAFF

**Director:** BENJAMIN RIFKIN. Associate Professor of Slavic Languages, University of Wisconsin-Madison. Ph.D., University of Michigan

**Associate Director:** GALINA AKSENOVA. Critic, translator, and screenwriter. Ph.D., The State Institute of Theater Arts, Moscow

### Faculty

NIKOLAI S. BORISOV. Professor of History, Moscow State University. Ph.D., Moscow State University

KAREN EVANS-ROMAINE. Assistant Professor, Ohio State University. Ph.D., University of Michigan, Ann Arbor

TIMOTHY C. HARTE. Ph.D., Harvard University

VIKTORIA IVLEVA. M.A., Herzen State Pedagogical University, St. Petersburg. Ph.D. candidate, University of Wisconsin-Madison

JASON A. MERRILL. Assistant Professor, Drew University. Ph.D., University of Kansas

JULIA MIKHAILOVA. M.A., Ohio State University. Ph.D. candidate, Ohio State University

YULIA MOROZOVA. M.A., University of Iowa. Ph.D. candidate, University of California, Los Angeles

IRINA ODINTSOVA. Associate Professor, Moscow State University. Ph.D., Moscow State University

JEANETTE OWEN. Lecturer, Swarthmore College. Ph.D., Bryn Mawr College



LYUDMILA PARTS. M.A., Columbia University.  
Ph.D. candidate, Columbia University

LARISA RATNIKOVA. Lecturer in Russian,  
University of Pennsylvania. M.F.A., Moscow Art  
Theater School

GOULNARA V. SADYKOVA. M.A., State  
University of New York at Albany

MARAT SANATULLOV. M.A., University of  
Nebraska, Lincoln. Ph.D. candidate, University of  
Nebraska, Lincoln

ELENA SHCHEPINA. Associate Professor of  
Russian Language for Foreign Students, Herzen  
State Pedagogical University, St. Petersburg. Ph.D.,  
Herzen State Pedagogical University, St. Petersburg

IRINA SHEVELENKO. Independent scholar.  
Ph.D., Stanford University

VENIAMIN SMEKHOV. Actor, director, and writer.  
Diploma, Vakhtangov Theater Institute, Moscow

ILYA VINITSKY. Assistant Professor, University of  
Pittsburgh. Ph.D., Institute of World Literature of  
the Russian Academy of Sciences

LARISA VOLSKAIA. Lecturer, University of  
Northern Iowa. Ph.D., Herzen State Pedagogical  
University, St. Petersburg

ANDREI ZAITSEV. Lecturer, University of  
Maryland, College Park. Ph.D., Moscow State  
University

ELENA ZEMSKAYA. Professor of Russian,  
Moscow State University. Ph.D., Moscow State  
University

NELLY ZHURAVLYOVA. Associate Professor of  
Russian, State University of New York at Albany.  
Ph.D., Pushkin Institute of Russian Language

GREGORI ZISKIN. Theater, film, and television  
director. ABD, McGill University. M.A. equivalent,  
Shchukin Theatrical Institute, Moscow. M.A.,  
McGill University

### *Graduate Interns*

EVELINA BOGDANOVNA ARTES. Friend of  
the Russian School

ZOIA SANATULLOVA. Ph.D. equivalent in  
Psychology, Yaroslavl State University

JANNEKE VAN DE STADT. Assistant Professor,  
Williams College. Ph.D., University of Wisconsin-  
Madison

### *Administrative Staff*

MARGOT BOWDEN. Coordinator

JUDITH OLINICK. Faculty Coordinator

TATYANA BUZINA. Bilingual Assistant

ALEXANDER BABIN. Bilingual Technology  
Assistant

## **INTENSIVE UNDERGRADUATE LANGUAGE COURSES**

### *Nine-Week Session*

Students enrolling in the program who have previously studied Russian will be given placement tests the day after arrival to determine their level and proper placement in the Russian School program. Classes meet four hours per day, five days per week. Daily work outside of class, including assignments in the audio and computer language labs, usually requires five to eight hours each day. (Note that schedules, courses, texts, and staffing are subject to change in all programs.)



**RU 102-103-104-105 First-Year: Introductory Russian**  
Evans-Romaine and Staff

Students in this class generally have had very little or no previous classroom instruction in Russian.\* Starting from scratch, students learn the alphabet and learn to read and understand spoken Russian, learn to write and speak Russian in basic and predictable contexts (ordering a meal in a restaurant, asking directions on the street). Students completing this course can typically initiate, sustain, and close a conversation, getting into and out of a simple situation requiring communication with speakers of Russian who know no English. Students also learn the basic grammatical structures of the language and acquire a beginning vocabulary. Careful attention is paid to pronunciation in class activities. (4 Units)

Primary Textbooks: *Golosa* Volumes 1-2 (Prentice-Hall, 1999)

**RU 198-199-200-201 Advanced Introductory Russian**  
Merrill and Staff

Students in this class generally have already had 40-89 hours of formal classroom instruction in Russian.\* Students completing this class typically demonstrate intermediate low to intermediate-mid level skills in speaking and writing, and intermediate-mid level skills in listening and reading according to the ACTFL proficiency guidelines. Careful attention is paid to pronunciation in class activities. Students go through a very rapid review of the first few chapters of *Golosa* Volume 1 and spend most of their time during the summer focusing on Volume 2 of this textbook, as well as selected chapters from *V puti* and supplementary materials. (4 Units)

Primary Textbooks: *Golosa*, Volumes 1-2 (Prentice Hall, 1999); *V puti* (Prentice Hall, 1996)

**RU 202-203-204-205 Second-Year: Basic Intermediate Russian**  
Zaitsev and Staff

Students in this class generally have had at least 90 hours of formal classroom instruction in Russian.\* In this class they review the basic grammatical and syntactical structures of the Russian language and improve their mastery of this foundation of the language while acquiring an active vocabulary of approximately 1,500 words. Students improve listening, reading, speaking, and writing skills and typically finish the course with intermediate-mid speaking and writing abilities: they can communicate well in situations without significant complications. During class, students act out scenes from the video soap opera on which the textbook is based. Students in this course typically finish the class with even better listening and reading abilities: they can read stylistically uncomplicated short stories and newspaper articles, and can understand the main ideas of uncomplicated radio and television reports. Careful attention is paid to pronunciation in classroom activities. (4 Units)

Primary Textbook: *Russian Stage Two: Live from Moscow* (Kendall/Hunt, 2000)

**RU 302-303-304-305 Third-Year: Advanced Intermediate Russian**  
Rifkin and Staff

Students in this class generally have had at least 200 hours of formal classroom instruction in Russian.\* In this class they review the basic grammatical and syntactical structures of the Russian language and focus their attention on more challenging structures of the language such as participles, comparatives, verbs of motion. At the end of the summer students in this class typically have an active vocabulary approaching 2,000 words and demonstrate advanced level listening and reading skills. The class features lectures on a variety of topics in the second half of the summer and students understand these lectures without significant difficulties. Readings for the class include poetry, short stories, and a contemporary Russian murder mystery, as



well as newspaper articles. Students completing the class have significantly improved speaking ability and usually can manage a complicated situation (e.g., returning an item at a store) and show evidence of emerging paragraph-length discourse in their spontaneous speech. (4 Units)

Primary Textbooks: *Grammatika v kontekste* (McGraw-Hill, 1996); *On the Air* (Kendall/Hunt, 1999)

#### **RU 402-403-404-405 Fourth-Year:**

##### **Advanced Russian**

Shchepina and Staff

Students in this class generally have had at least 300 hours of formal instruction in Russian.\* In this class they tackle the more complicated grammatical and syntactical structures of the Russian language and significantly increase their vocabulary by studying Russian idioms and synonyms. Much of the class work is devoted to the detailed analysis of a famous Russian film, *The Irony of Fate*, scene-by-scene, as well as the reading of poems, short stories, newspaper articles, and excerpts of longer prose works; students give short presentations on the writers whose works they read. Students in this course are required to watch 20–30 minutes of Russian television daily in order to participate in brief discussions of current events on a daily basis. Students completing this class typically demonstrate advanced level oral proficiency: they are able to describe and narrate in paragraph-length discourse in all time frames; they have an active vocabulary of 2,500 words. They also demonstrate advanced or superior level listening and reading skills. (4 Units)

Primary Textbook: *Focus on Russian* (Wiley & Sons, 2nd edition)

\*These are generalizations. In all cases, there are students with unconventional language learning backgrounds (including some experience living in Russia with or without classroom training) whose needs are best met in one or another of these courses.

## **GRADUATE COURSES**

### ***Six-Week Session***

For detailed information about degree and non-degree graduate programs, refer to the section called Graduate Programs. (Note that schedules, courses, texts, and staffing are subject to change in all programs.)

### ***I. Civilization***

#### **RU 632 Issues in the History of Russian Painting**

Shevelenko

This course begins with the discussion of icon-painting in the context of medieval ecclesiastic culture. We then proceed to the developments in Russian painting in the 18th–19th centuries, with the emphasis on the following topics: art of the portrait; imagining national history in painting; Academic and non-Academic painting; “social comment” in painting. The second half of the course will be devoted to various Modernist and Avant-Garde currents in the later 19th and 20th centuries. We will discuss works by Serov, Vrubel, Benois, Bakst, Somov, Kustodiev, Petrov-Vodkin, Larionov, Goncharova, Chagal, Malevich, Filonov, et al. Requirements include a midterm take-home examination and a final in-class examination. (1 Unit)

#### **RU 635 Russian Drama on the Silver Screen**

Aksenova

This course is devoted to Russian drama, its interpretation, and its adaptation for Russian cinema. It will cover major Russian 19th and 20th century playwrights such as Gogol, Ostrovsky, Chekhov, Gorky, Bulgakov, and Vampilov. Students will read plays, view films based on these plays, and write short papers. This course is cross-listed with *Literature*. (1 Unit)



## **RU 731 The Contemporary Russian Economy**

Borisov

This course provides an analysis of the profound changes happening in Russia in the last 10 years. The rapid development of private property and a market economy are at the root of these changes. The course will show the effect of economic reforms on the state, the society, and the individual. In the class we will analyze the situation of major sectors of the Russian economy: industry, the financial-credit sphere, the fuel/energy sector, and agriculture. We will discuss the factors slowing down Russia's economic growth. The course will consist of lectures and discussions; students' grades will be based on written tests and papers. (1 Unit)

## **RU 757 Contemporary Russian Political Life**

Borisov

This course explores the unique political traditions of the country in their economic and cultural context. The primary focus will be on significant and controversial political problems. Students will learn about the difficulties facing Russia on its path to democracy and civil society, and, looking toward the future, will read objective descriptions of leading Russian political figures of various directions and the most likely scenarios for Russia's future political development. Topics will include: mass communications, the military, the church, youth, the development of new systems of values, the center and the periphery, Chechnya, Russia as a leader of the CIS, Russian elections 1995-2000 and more. The course will consist of lectures and discussions. Students' grades will be based on written tests, papers and presentations. (1 Unit)

## **II. Literature**

### **RU 635 Russian Drama on the Silver Screen**

Aksenova

This course is devoted to Russian drama, its interpretation, and its adaptation for Russian cinema. It will cover major Russian 19th and 20th century playwrights such as Gogol, Ostrovsky, Chekhov, Gorky, Bulgakov, and Vampilov. Students will read plays, view films based on these plays, and write short papers. This course is cross-listed with *Civilization*. (1 Unit)

### **RU 663 Pasternak: Poetry and Short Prose Fiction**

Shevelenko

This course will focus on Pasternak's lyric poetry from the 1910s through the *Zhivago* cycle, with special attention given to his two most prominent poetry collections: *My Sister — Life* and *Themes and Variations*. General discussion of various artistic currents in Russian Modernism will serve as a backdrop for our approach to Pasternak. The students will develop and polish their skills of close reading and their ability to understand philosophical content of poetic works. Pasternak's short prose fiction (most attention will be given to *The Childhood of Luvers*) will be discussed in the context of his development as an artist and in the context of the tendencies in Russian prose of the time. Readings will also include excerpts from Pasternak's non-fictional works and letters that are relevant for the understanding of his creative ideology. Requirements include two presentations and a final paper. (1 Unit)

### **RU 665 Lermontov and Russian Romanticism**

Vinitzky

This course will be devoted to close reading of works by the prominent Russian Romantic writer (a "Russian Byron") Mikhail Lermontov. These will include his major novel, *Hero of Our Time*, his



narrative poems *The Demon*, "Mtsyri" ("The Novice"), his drama *Masquerade*, and his lyric poems, such as *The Sail*, *Borodino*, *The Prayer*, among others. We will endeavor to trace and understand Lermontov's literary and ideological development in the broader context of Russian Romanticism. The class will include lectures, discussions, and some student presentations. Students will normally have to read 20 pages of Lermontov's prose or 10 pages of his poetry daily, and write brief assignments of one page in length twice a week, except in week 4, when they will have a test. Students will write a final paper 5-7 pages in length.

(1 Unit)

### **RU 685 Dostoevsky's *Crime and Punishment***

Vinitsky

This course will deal with the analysis of the ideological and poetical structure of Dostoevsky's *Crime and Punishment*. Students will also read excerpts of some "companion" works by the author and his contemporaries providing an interpretative context for the novel: *Notes from Underground*, excerpts from Dostoevsky's notebooks and diaries, Chernyshevsky's *What Is to Be Done?*, and the like. The reading will also include excerpts of several critical works concerning the ideology and poetics of Dostoevsky's novel by such major Russian critics as V. Ivanov, Mochulsky, Grossman, Dolinin, and Bakhtin. Class will be conducted in the form of lecture and discussion, including some student presentations. Reading assignments will normally consist of 30 pages of Dostoevsky's prose daily and 10 pages of critical works twice a week. Written assignments will include one-page essays once a week, a longer paper (5-7 pages) in the middle of the course and a final exam. (1 Unit)

## **III. Language and Linguistics**

### **RU 502 Advanced Conversation Practicum**

Odintsova

Students in this class will focus on expanding their lexicon and their syntactical repertoire as they approach interesting and, sometimes, controversial topics concerning contemporary Russian society and culture. Class discussions will also focus on the films shown in the Contemporary Russian Film Festival, on viewings of daily broadcast news (by satellite on NTV) and on the lectures presented by guests of the Russian School, as assigned. The course will be predicated on helping students achieve the advanced or superior levels of oral proficiency according to the ACTFL Oral Proficiency Guidelines. The grade for the course will be based on daily homework (preparation for class), vocabulary quizzes, and 3 oral examinations. (1 Unit)

### **RU 506 Advanced Language Practicum**

Zhuravlyova

This course will focus on (1) the development of grammatically correct, expressive language, (2) the improvement of speech standards, and (3) overcoming specific difficulties encountered by advanced students, especially proper usage and building a sentence (word order, verbal aspects, verbs of motion, etc.). Exercises and assignments will be based on the lexico-grammatical and stylistic analysis of literary texts. (1 Unit)

### **RU 513 Advanced Composition**

Zhuravlyova

This course will focus on helping students improve their command of written Russian. Students will read short prose texts in a variety of genres and analyze them for style before using them as models for their own expository prose. In class discussion we will focus on stylistic issues in the prose written by Russian authors and in the students' own prose.



Students will write short compositions two to three times a week, will collaborate with one another to edit their work, and will present finished papers publicly, including in the context of our school newspaper, website, and radio station programming. Grades will be based on class participation and compositions written throughout the 6-week program. (1 Unit)

### **RU 514 Practical Phonetics**

Odintsova

Students in this course will review the fundamentals of the sound system of Russian, focusing on areas of special difficulty for learners whose native language is English. Among the topics of special concern: hard and soft consonants, sibilants, voiced and voiceless consonants, intonation and rhythmic in the context of simple, complex and compound sentences. Students will use a variety of written texts to practice pronunciation in class and in taped exercises for homework assignments. The grade for the course will be based on daily homework (preparation for class), written transcriptions, and 3 oral examinations. (1 Unit)

### *Seminar Courses*

### **RU 888 Independent Study**

Staff

This course consists of a thesis paper for which an advisor will be assigned; and is a requirement for M.A. candidates. (1 Unit)

### **DM 903 Research Paper**

Rifkin

This research paper is a requirement for D.M.L. candidates during their summer of application. (1 Unit)

## **THE SCHOOL IN RUSSIA**

Middlebury established one of the first undergraduate study abroad programs in the Former Soviet Union at the Pushkin Institute in 1977. From September 1991, the Middlebury School in Russia for graduate and undergraduate programs was located at Moscow State University. In 1997 we added undergraduate programs at Voronezh and Yaroslavl State Universities, and an additional site at Irkutsk State University in 1998. Beginning with the 2000-01 academic year, students in Moscow will attend classes at the Russian State University for the Humanities. All four sites offer one-semester or academic year options for undergraduates. The graduate program for M.A. candidates is offered only in Moscow for a semester or full academic year. The director of the School in Russia supervises all aspects of the program, while resident coordinators oversee the daily operation of the programs at the Russian host campuses.

### **Junior Program**

For detailed information about our undergraduate programs at all four sites in Russia, please request the School in Russia bulletin from:

Office of Off-Campus Study  
Sunderland Language Center  
Middlebury College  
Middlebury, Vermont 05753  
(802) 443-5745  
schoolsabroad@middlebury.edu

Information and application forms are available at:  
[www.middlebury.edu/~msa](http://www.middlebury.edu/~msa)

### **Graduate Program**

All graduate students must complete a summer of study on the Vermont campus before going to Moscow for a semester or academic year.

Graduate students take three courses (three units of graduate credit) per semester, chosen from the offerings of the Russian State University for the Humanities. Numerical grades are converted to Middlebury's letter equivalents.



## **Housing**

Middlebury is committed to maintaining a high living standard and a secure environment for its students. . Students in Irkutsk, Moscow, and Yaroslavl are housed with host families, while students in Voronezh have the option to live in a dormitory or with a host family. Graduate students in Moscow are housed in a dormitory.

## **Travel and Extra-curricular Activities**

Students participate in a variety of excursions and field-trips designed to introduce them to places of local and regional interest. Many of the local excursions complement the course work.

Students are encouraged to participate in extra-curricular activities organized by the university as well as private clubs and organizations. Previous participants have sung in choirs, played soccer, volleyball, and ice hockey, and taken ballroom dancing lessons. Academic year students have also participated in internships during the spring semester. Spring semester students have the option of doing an internship in the summer.



# MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

JOHN M. McCARDELL, JR.  
President of Middlebury College  
Ph.D., Harvard University

MICHAEL R. KATZ  
Dean of Language Schools and Schools Abroad  
D.Phil., Oxford University

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of a language take a modified and progressively more rigorous pledge. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

Middlebury College complies with applicable provisions of state and federal laws which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Questions relating to compliance during the summer session may be addressed to the Dean of Language Schools and Schools Abroad, Sunderland Language Center, Middlebury College, Middlebury VT 05753.

Accreditation: Middlebury College is accredited by the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.

Middlebury complies with VSA, Title 16, Statute 176, section I (c) (1) (C), which states that "credits earned in [student's current institution] are transferable only at the discretion of the receiving school."

The  
Language  
Pledge®

The Language Pledge is a  
registered trademark of  
Middlebury College

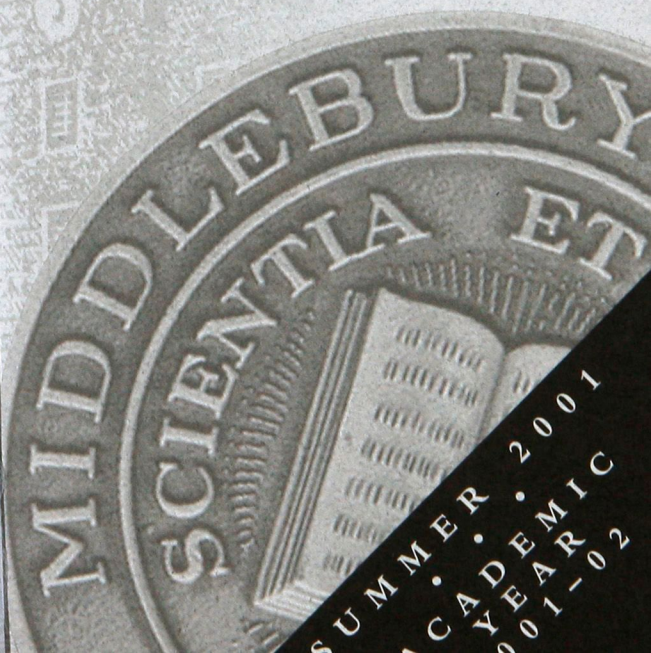






**The Language Schools**  
MIDDLEBURY COLLEGE

# The Spanish School





# The Spanish School

MIDDLEBURY COLLEGE  
MIDDLEBURY, VERMONT 05753  
(802) 443-5510  
Fax: (802) 443-2075  
e-mail: [languages@middlebury.edu](mailto:languages@middlebury.edu)  
web: [www.middlebury.edu/~ls](http://www.middlebury.edu/~ls)

## Summer 2001

### Seven-Week Session

**June 22–August 10**

Total: \$4,850

(Tuition: \$3,090; Board \$1,255; Room \$505)

### Six-Week Graduate Session

**June 25–August 10**

Total: \$4,715

(Tuition: \$3,090; Board \$1,160; Room \$465)

## Academic Year 2001–02

The School in Spain

### Graduate Program

Tuition: Full year – \$11,654

### Junior Year Program

Tuition: Full year – \$11,830; Semester – \$6,365

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## The Program for 2001

### Palabras de la Directora

¡Les ofrezco a todos una cálida bienvenida a nuestro programa de 2001!

El orgullo, el alma, el corazón y el ritmo de tierras hispanas están todos incorporados en este nuevo programa académico y co-curricular de primera categoría, organizado y dirigido por cuarenta y tres profesores que proceden de una gran variedad de países hispanos — España, México, Argentina, Cuba, Perú, Chile, Ecuador, Colombia, Puerto Rico, Costa Rica, Uruguay, El Salvador, y los EE.UU. — todos dedicados a profundizar y enriquecer nuestra experiencia intelectual y académica, y a celebrar lo más noble y lo más divertido de las grandes culturas hispánicas.

Sobre una amplia y fuerte base de cursos fundamentales de lengua, literatura, cultura, expresión artística y tecnología, se ha desarrollado una serie de eventos que servirán para enfatizar y sondear temas y cuestiones que atañen tanto a la voz literaria como a la voz artística y musical.

Con motivo del cuarto centenario del nacimiento de Pedro Calderón de la Barca, se celebrará un seminario de cuatro sesiones a lo largo de cuatro semanas sobre la obra teatral calderoniana, junto con su época, su cultura, y su ambiente político. Las actas producidas por el seminario serán publicadas en la página Web de la Escuela.

La distinguida y celebrada autora española Ana María Matute es nuestra invitada especial del verano. Ella va a pasar una semana con nosotros, y a través de una serie de conferencias, charlas, tertulias y visitas a las clases, nos va a plantear una serie de interrogantes sobre la literatura en términos de su creación y su recepción.

Estos temas servirán como punto de partida para un simposio que se va a celebrar durante dos días sobre la situación actual de la literatura y los estudios literarios en el ámbito universitario. Las ponencias, y los diálogos y debates que se elaboren como parte de las sesiones, serán publicados también en la página Web de la Escuela.

Los ritmos musicales que suelen emanar de nuestro programa — típicamente los del son, la salsa y las sevillanas — serán enriquecidos por nuevos sonidos: desde Asturias, la música celta en su vertiente más tradicional y en su vertiente más folk, o incluso folk-rock, del grupo Brenga Astur; desde Colombia, los instrumentos folklóricos del Trio Chontaduro; y desde el Cono Sur, el baile y la música del nuevo pero siempre clásico fenómeno que es el tango.

Otros destellos que nos van a iluminar el programa son una exposición de la escultura solar de Armando Santa Ana y una conferencia ofrecida por este distinguido artista



mexicano para inaugurarla, además de dos cursos que va a impartir sobre el arte mexicano y el dibujo político de nuestros días.

Y para no olvidarse de otros gustos igualmente necesarios para cuerpo y alma, se ofrecerá una nueva actividad gustatoria – el Club de Cocina. Con la gran variedad de culturas representadas por la Escuela, la comida preparada por el Club tendrá que salir riquísima, y aún más sabrosa, la sobremesa. ¡Aprovechemos todos!

La sesión de 2001 ofrecerá una experiencia maravillosa y única de rigor académico e intelectual, y de actividades culturales y sociales cuidadosamente organizadas y entrelazadas para garantizar un programa de inmersión de máximo desarrollo académico y expresión artístico-cultural.

Anticipamos su llegada con mucho entusiasmo y emoción. Será un verano inolvidable y de grandes oportunidades para todos. ¡Hasta muy pronto!

Karen E. Breiner-Sanders  
*Directora*

## Spanish At Middlebury

The Spanish School offers its students a variety of programs during the summer, including intensive language training from beginning to advanced levels, and graduate programs leading towards the M.A. or D.M.L. degree. The School in Spain has programs designed for undergraduates wishing to spend their junior year in Madrid and for graduates who complete their M.A. degree with an academic year in Madrid.

### Graduate Degrees

#### Master of Arts

Candidates for the degree of Master of Arts must hold a baccalaureate degree or the equivalent from an accredited institution of higher education and possess a firm command of spoken and written Spanish. Highly qualified undergraduate students may accumulate a maximum of six graduate course units toward a Middlebury M.A. degree before receiving their B.A. degree, but these units may not count toward both degrees. The GRE (Graduate Record Examination) is not required for admission.

To receive the Master's degree in Spanish, students must earn a total of twelve course units. Students are accepted to degree candidacy after successfully completing a preliminary summer in Vermont. Candidates may earn the remaining nine units either during a series of summers on the Vermont campus or during an academic year in Madrid. The program provides a broad base in language, literature, and civilization. It is designed as a self-contained entity, rather than as the first stage of a doctoral program.

A normal load is three units per summer. First-year graduate students are placed in the courses most appropriate to their linguistic proficiency as determined by the placement tests taken prior to registration.

#### Doctor of Modern Languages

The D.M.L. degree differs from the traditional Ph.D. in its emphasis on a combination of scholarly and practical training. A Master's degree in Spanish is a prerequisite for entrance to the program as well as graduate level in the second language before making application. Degree requirements include: a qualifying paper; eight upper-level graduate courses in Spanish; three graduate courses in a second language (French, German, Italian, or Russian); a comprehensive examination in Spanish; residency abroad; proof of successful language teaching experience; a dissertation and its oral defense.



For further information, please contact the Office of the Dean of Language Schools and Schools Abroad at Sunderland Language Center, Middlebury College, Middlebury, VT 05753 (802) 443-5508.

## Credit

Credit is defined in terms of units. One unit equals three semester hours.

Undergraduate courses in the seven-week session (levels 100-300) award three units (nine semester hours) of undergraduate credit.

A full six-week graduate program is comprised of three graduate courses for a total of three units (nine semester hours) of credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury.

All credits expire after ten years. The validity of a degree, which certifies a level of achievement, does not expire. The Middlebury College Language Schools do not calculate grade point average or class rank.

## Transfer Credit

After formal admission to a graduate degree program, candidates for the M.A. or D.M.L. degree (first language) may request permission from the Director of Academic Records to transfer from another institution a maximum of the equivalent of one full-time summer of study at Middlebury (three units). Only courses taken after successful completion of the initial summer and formal admission to degree candidacy may be transferred (i.e., courses taken at other institutions before the first summer of study may not be transferred toward a Middlebury graduate degree).

To obtain approval for transfer of credit, students must submit evidence that the courses they wish to transfer earn graduate credit towards an advanced degree at an accredited college or university. The courses must have been taught in Spanish in the areas of language analysis and linguistics, culture and civilization, literature, or professional preparation and must not duplicate courses already taken for degree credit.

All units counted toward a degree must have been taken on a graded, not a pass/fail basis. Only grades of B- and above may be applied toward a Middlebury M.A. degree. Only grades of B+ and above may be applied toward a Middlebury D.M.L. degree.

All transfer credit courses must be completed by the 31st of May of the year of graduation for August degree candidates and by the 10th of January for March degree candidates. All credits and units expire after ten years,

whether earned at Middlebury College or transferred from another institution.

## Auditing

Individuals who are not full-time students may occasionally audit upper-level courses with the permission of the Director of the Spanish School. Auditing is not permitted in levels 100-300, nor are students in those courses permitted to audit courses in other schools. Total auditing costs per week are \$1,175 (tuition \$695; room and board \$480).

## Financial Aid

Middlebury College offers financial assistance to a substantial percentage of students attending the summer session and the graduate programs abroad. Information about the financial aid application process for the summer accompanies admissions materials published by the Language Schools each year.

The Betty Jones (M.A. '86) Language Schools Financial Aid Fund was established in 1999 as part of the Bicentennial Campaign. Income from the fund provides financial aid to students attending the Language Schools.

## Enrollment

Upon acceptance, all students must pay a \$200 non-refundable enrollment deposit to be applied to the tuition charges.

All students, during the summer and abroad, must pay full tuition even if they carry less than the full load of courses. Permission to register for a fourth unit of credit during the summer session must be requested, in writing, from the Coordinator of the Spanish School before the beginning of the session. Only students who need a fourth course in order to graduate at the end of the session will be granted permission. The extra course fee for the six week session is \$1,065.

## Application and Admission

Application materials for the 2002 summer session and the 2002-2003 academic year abroad will be available in the fall of 2001 from:

### The Spanish School

Sunderland Language Center  
Middlebury College  
Middlebury, VT 05753  
802-443-5510  
languages@middlebury.edu  
www.middlebury.edu/~ls



Admission is for one summer only, and admission to one of the Language Schools is entirely separate from admission as an undergraduate to Middlebury College. Students must be high school graduates.

## Administration, Faculty, and Staff

**Director: Karen E. Breiner-Sanders**, Ph.D. The George Washington University. Dr. Breiner-Sanders is Associate Professor of Spanish and Hispanic Studies in the School of Foreign Service and the Department of Spanish and Portuguese, Georgetown University. She teaches Hispanic film, high-level language courses, and seminars on violence and human rights in Latin America. An ACTFL-certified oral proficiency tester and trainer, Professor Breiner-Sanders has conducted numerous workshops throughout the country and internationally on proficiency testing and proficiency-oriented instructional design. Her publications include *"La familia de Pascual Duarte" a través de su imaginaria*, *The ACTFL Oral Proficiency Guidelines and Appendix* (co-author, co-editor), *The ACTFL Performance Guidelines for K-12 Learners* (co-author), as well as chapters and articles on Hispanic literature and film, and on language testing, instruction, and acquisition. Dr. Breiner-Sanders serves on a variety of boards in education and government. Her current research project is a book-length manuscript on Hispanic cinema and content-based instruction.

**Assistant Director: Carlos Cabrera** earned his Ph.D. at la Universidad de Salamanca, where he received the distinguished Premio Extraordinario de Doctorado. He currently serves as Professor on the Faculty of Philology, Assistant Director of the Department of Spanish, and Academic Advisor for AIFS (American Institute for Foreign Study) in Salamanca. Professor Cabrera has served on review committees for the D.E.L.E. in Tokyo; he has collaborated on tests and materials for Spanish as a second language; and he has taught in a variety of programs — MAT in Spanish, North American and European university programs, and for teachers and graduate students specializing in Spanish. In addition to a variety of articles on the history of Spanish and Spanish grammar, Dr. Cabrera is the author of an edition of *Observaciones críticas sobre la excelencia de la Lengua Castellana* by A. de Capmany. He is currently working on a history of Spanish orthography.

**Assistant Director: Alicia Ramos** received her Ph.D. in Spanish Literature from the University of Pennsylvania in 1983. Currently Assistant Professor of Spanish and

Coordinator of Romance Languages at Hunter College (CUNY), her teaching experience covers a wide range of courses in Spanish language, literature, and culture and includes faculty appointments at Barnard College, Williams College, and Indiana University of Pennsylvania. Her current interests center on second language acquisition, teacher training, and materials development. In addition to co-authoring three language textbooks (*Entrevistas: An Invitation to Language through Culture*, *Al corriente: Curso intermedio de español*, and *Facetas: Conversación y redacción* for elementary, intermediate and advanced Spanish, respectively), Dr. Ramos has published articles and books on Galician oral narratives and the short stories of Valle-Inclán.

## Faculty

**Milvet Alonso**, from Mexico, received a *licenciatura* in Modern Languages from la Universidad Autónoma de Querétaro and an M.A. in Hispanic Literature from Western Michigan University. She has taught Spanish grammar, conversation, and Mexican and Latin American culture at both institutions. Currently, Professor Alonso teaches introductory and intermediate Spanish at Western Michigan University.

**Susana Azpiazu Torres**, from Spain, earned her *licenciatura* in Hispanic Philology in 1994, her *licenciatura* in German Philology in 1995, and her Ph.D. in Philology in 2001 from la Universidad de Salamanca. She currently teaches Spanish language courses and general and applied linguistics courses at la Universidad de Salamanca. Dr. Azpiazu's research and publications have focused primarily on questions of adverb formation and focalization in terms of syntax and semantics. She has conducted research at Humboldt Universität and Freie Universität in Berlin, Germany, and at la Universidad del Sur de Bohemia in the Czech Republic.

**Malena Barreiro Armstrong**, from Argentina, holds a Masters in Spanish and a Doctor of Modern Languages (in Spanish and German) from Middlebury College. Between 1982 and 1996, she taught courses in Spanish literature and civilization and culture at various campuses of the University of Maryland in Germany. Professor Armstrong currently teaches civilization and culture at the Advanced Technical College (Fachhochschule) and is Professor of Spanish and Latin American Literature at the Cervantes Institute in Munich. Her publications include articles on linguistics and literary criticism, and several poems and short stories in various literary magazines and anthologies



in Argentina, Germany, and the USA. Professor Armstrong's story, *El retrato*, won first prize at the XIII Certamen de Literatura en Lengua Castellana in Hamburg, 1993. Her book *La poética del Tango* is in print at Editorial Perfil, Buenos Aires, and she is currently working on a novel.

**Cristina Blanco Santos**, from Valladolid, Spain, is a Ph.D. candidate in Applied Linguistics at la Universidad de Alcalá. She holds a Masters in the Teaching of Spanish as a Foreign Language from the same university. Professor Blanco has taught English and Spanish as a foreign language in Spain and in Japan. She is currently teaching advanced Spanish courses at la Centro de Estudios Norteamericanos, Universidad de Alcalá. One of her primary areas of research, and on which she has published many articles, is non-verbal communication.

**Aída Esther Bueno Sarduy**, from Havana, Cuba, received her *licenciatura* in Social and Cultural Anthropology from la Universidad Complutense de Madrid. She undertook advanced course work on race relations and Black culture at la Universidad Cândido Mendes in Rio de Janeiro, Brazil, where she also taught courses on ethnography. She is currently completing her doctoral dissertation at la Universidad Complutense de Madrid, while she serves as a researcher at the CEMIRA, a center for studies on migration and race issues. She has participated in symposia and conferences on topics related to migration, immigration, cultural diversity and multiracial, and health issues. Professor Bueno teaches a course on ethnic minorities and majorities at Middlebury College in Spain.

**Marco Campos**, from Peru, received his *licenciatura* in Linguistics and in Spanish Linguistics in 1991 from the Catholic University of Peru, and his M.A. in Spanish Linguistics in 1993 from the University of Southern California. Currently, Professor Campos serves as a Spanish instructor at the School of Advanced International Studies, Johns Hopkins University. He has extensive experience training language instructors and teaching Spanish at both the graduate and undergraduate levels; he has held teaching positions at The World Bank, Georgetown University, University of Southern California, and la Pontificia Universidad Católica del Perú. Professor Campos is a Ph.D. candidate in Applied Linguistics at Georgetown University where he is completing his dissertation on the lexical effects of bilingual sentence processing.

**Antonio Carreño**, from Spain, received his Ph.D. from Yale University and taught at Yale, Columbia, and the University of Illinois before moving to Brown University,

where he holds the W. Duncan MacMillan Family Professorship in the Humanities. A specialist in 16th- and 17th-century Spanish Literature with an emphasis on Golden Age poetry and the comedia, Professor Carreño has published extensively in this field and on contemporary Spanish poetry: *La dialéctica de la identidad en la poesía contemporánea*, *El romancero lírico de Lope de Vega*, as well as editions of many Golden Age works and over seventy essays. Professor Carreño has received numerous fellowships (Guggenheim, Fulbright, National Endowment for the Humanities, American Council of Learned Societies, American Philosophical Society), as well as awards and recognition: the Ramón Menéndez Pidal Prize by the Spanish Royal Academy and the Encomienda de la Orden Isabel la Católica, which was conferred in 1998 by the King of Spain. He has served as President of the International Association of Galician Studies, and as Treasurer and Vice-President of the International Association of Hispanists.

**Rafael Castillo**, from Bilbao, Spain, studied music and received highest honors at la Conservatorio Superior de Música Juan Crisostomo de Arriaga. He also pursued classical languages and philosophy at la Universidad Complutense de Madrid, and with a Fulbright Scholarship, earned his Ph.D. in Linguistics and Literature from the University of Illinois. Professor Castillo has taught at the University of Illinois, University of California at Berkeley, Boston University, la Universidad Carlos III de Madrid, and Middlebury College in Madrid. He has served for many years as the Musical Director of the Zarzuela and the Choir in the Spanish School. Professor Castillo has published a two-volume study of the Mexican poet Francisco de Icaza, as well as numerous articles on poetry, linguistics, and rhetoric.

**Esther Castro Cuenca**, from Spain, earned her Masters in the Teaching of Spanish as a Foreign Language from la Universidad Antonio de Nebrija, Madrid, and is currently a doctoral candidate in Hispanic Linguistics at the University of Massachusetts. She has taught Spanish in the summer program of la Universidad Complutense de Madrid, El Instituto de Estudios Hispánicos, la Universidad Antonio de Nebrija, Middlebury College in Spain, and at several language institutes. Professor Castro has served on the Examining Board of the D.E.L.E. (Diploma of Spanish as a Foreign Language). She currently teaches intermediate and advanced level Spanish courses at the University of Massachusetts, and is completing a certificate as an ACTFL oral proficiency interviewer.



**Norma Catalán**, from Madrid, Spain, received her *licenciatura* in Anglo-Germanic Philology from la Universidad de Sevilla. She earned her M.S. in Spanish Linguistics from Georgetown University and pursued her Ph.D. studies there. She served as the Assistant Director of the Georgetown University Spanish program in Quito, Ecuador (summers of 1995 and 1996), in which she taught Spanish language, Spanish composition, syntax, and comparative phonetics and phonology. Professor Catalán has also taught Spanish language and linguistics at Harvard University, Western Michigan University, the Library of Congress, and the U.S. Department of Agriculture. She is currently teaching Spanish language and culture at The Buckley School in Los Angeles, California.

**Jaime Concha**, from Chile, received his *licenciatura* in Literature and Philosophy at la Universidad de Concepción, and later taught there. After pursuing graduate studies in France, and teaching both in France and at the University of Washington, Professor Concha established himself at the University of California at San Diego. He received a Guggenheim Fellowship for 1978-79 and he was a member of the Board of Governors of the Humanities Research Institute. Professor Concha is the author of numerous works on Chilean and Latin American poetry and on Colonial authors and ideas. He has published eight books and almost one hundred articles and essays, including monographic studies on Neruda, Darío, and Huidobro.

**Beatriz Del Valle Martínez**, from Madrid, Spain, earned her *licenciatura* and completed course work for her doctorate in Hispanic Literature at la Universidad Complutense de Madrid. She has undertaken additional course work on Suggestopedia, Spanish as a foreign language, Spanish for special purposes, neurolinguistics, and Spanish phonetics. Professor Del Valle's teaching experience includes language classes at Tándem Escuela Internacional, Clark University, la Universidad Complutense de Madrid, and Middlebury College and State University of New York (SUNY) in Madrid. She has served as examiner of the D.E.L.E. and has coordinated a variety of language programs at la Universidad Complutense.

**Thomas Deveny**, from the United States, received his Ph.D. from the University of North Carolina at Chapel Hill. He is currently Professor of Spanish and Comparative Literature at Western Maryland College in Westminster, Maryland, where he recently received the Ira G. Zepp Distinguished Teaching Award. Professor Deveny has published numerous articles on Spanish film and literature. He

is the author of *Cain on Screen: Contemporary Spanish Cinema* (Scarecrow Press, 1993), and *Contemporary Spanish Film from Fiction* (Scarecrow Press, 1999). He is also the translator of Adelaida García Morales' *The South and Bene* (University of Nebraska Press, 1999).

**Irene Donoso Vallejo**, from Ecuador, received her *licenciatura* in Applied Linguistics from la Pontificia Universidad Católica del Ecuador, with additional studies on English as a Second Language undertaken in England, on tester training in Venezuela, and on the training of testers at the Foreign Service Institute, Washington, DC. Professor Donoso teaches both English and Spanish language courses in addition to courses on Ecuadorian culture at la Pontificia Universidad Católica del Ecuador. Her principal area of research and publication is second/foreign-language evaluation and assessment.

**Alla Fil**, from Russia, completed three years of her undergraduate work in Teaching Education and English Philology in her native country before coming to Middlebury College where she obtained her Bachelor's degree in Spanish. She holds a Master's degree from Georgetown University where she has taught a variety of language courses in several programs including the summer Spanish Institute. At present she works at the National Cancer Foundation in Santiago de Chile and is completing her Ph.D. dissertation on current reading and traveling practices in Spain through literary texts and case studies. She has numerous paper presentations on topics that range from medieval Spanish literature to contemporary Latin American literature.

**Rut Gallego Fernández**, from Spain, received her *licenciatura* in Geography and History, with a specialty in Art, from la Universidad Autónoma de Madrid, Spain. She is currently a doctoral candidate in Art at la Universidad Autónoma de Madrid, where she is preparing her dissertation on the teaching of Spanish Art. She has taught Art History at Middlebury College in Madrid and at the University of Maryland program in Spain. At present, she serves as the Director of the Spanish House and teaches Spanish art courses at Middlebury College. She also consults and works as an art and architecture guide.

**Carmen Gómez de Fiegl**, from Salamanca, Spain, holds a *licenciatura* in English Philology from la Universidad of Salamanca, a Masters in Translation Studies from la Universidad Complutense de Madrid, and a Ph.D. in contemporary Spanish Literature from the University of Vienna. From 1993 to 1996, she lectured at Napier University, Edinburgh, while coordinating a cultural



exchange program (*España, un viaje de descubrimiento*) hosted by the University of Edinburgh. She taught Spanish language and literature at the United Nations Vienna International School (1997–99). Currently, she lives in Chicago and writes fiction. *Con ganas de volar* received an award at the 2000 short story contest “El encuentro de dos mundos” in Ferney-Voltaire, France.

**Luis M. González**, from Spain, is finishing a Ph.D. in Spanish language and literature at la Universidad de Alcalá de Henares, where he also earned an M.A. He studied as an exchange student in the Latin American literature program at the University of Maryland, and is presently pursuing a second Ph.D. at Georgetown University, where he also teaches expository writing and Spanish literature. Among Professor González’s publications is the book *La escena madrileña durante la II República (1931-1939)*.

**María Luz Gutiérrez Araus**, from Spain, received her Ph.D. in Hispanic Philology at la Universidad Complutense de Madrid. She is Professor of Spanish grammar and Director of the Department of Spanish Language and General Linguistics at la Universidad Nacional de Educación a Distancia in Madrid and also serves as Vice President of the Asociación para la enseñanza del español como lengua extranjera (ASELE). She has published books and articles on Spanish syntax, the history of Spanish grammar, phonetics, and the teaching of Spanish as a second language. Among her works are *Estructuras sintácticas del español actual*, *Lengua española* (co-author), and *Manual de estilo* (co-author). Her latest publication is *Formas temporales del pasado en indicativo* (Madrid, 1995).

**Carmela Hernández García**, from Spain, holds an undergraduate degree from Marymount Manhattan College, a Masters from New York University, a Ph.D. from la Universidad Complutense de Madrid, and a second Ph.D. from New York University. Dr. Hernández García has taught at a variety of universities, including the University of Rochester, the College of William and Mary, and at the Madrid campus of St. Louis University, The College for International Studies, Syracuse University, and Duke University. She has also served as Resident Director of a variety of academic programs in Madrid, including those of Winthrop College, Duke University, the College of William and Mary, and Stonehill College. Professor Hernández currently serves as Professor and Resident Director of the Madrid Study Center of the George Washington University. She is the author of three Spanish texts (*Español conversacional*, *Problemas específicos del estudiante de habla inglesa*, *Lengua española para estudiantes de habla inglesa*) and three books on the theater of the Siglo de Oro.

**Narciso J. Hidalgo**, from Havana, Cuba, pursued studies in art at the University of Havana. He then studied film at la Centro Sperimentale di Cinematografia di Roma in 1985, and, as a journalist and film critic, he covered numerous film festivals in Europe and the United States, while also serving as cultural and film editor for *Noticiero de las Américas* in Spain. Professor Hidalgo received his Masters from Washington University in 1992 and his Ph.D. in Hispanic Literature and Culture from Indiana University in 1999. His particular areas of research interest and publication cover Afro-Cuban discourse, Caribbean cultural studies, and film studies. Dr. Hidalgo has taught at Webster University, Washington University, the University of Ljubljana in Slovenia, and Indiana University. He currently is Assistant Professor at the University of South Carolina at Aiken, where he teaches Latin American culture and civilization, and intermediate and advanced Spanish.

**Joseph M. Johnson**, from the United States, received his undergraduate degree in Spanish and German, and his Masters in Hispanic Literature from the University of Wisconsin at Madison. He served in the U.S. Peace Corps in Chimborazo, Ecuador, where he attained a level of proficiency in Quichua. Professor Johnson has taught Spanish and German at Madison Area Technical College and at the University of Wisconsin at Madison in Wisconsin and in Quito, Ecuador. His particular instructional focus has been Spanish for health care workers, and he is presently developing and teaching courses in the Professional Development Certificate Program in Spanish for medical personnel at the University of Wisconsin. Professor Johnson also works as a freelance medical Spanish interpreter in health care facilities in Wisconsin.

**Juan Maldonado Gago**, from Spain, earned his Ph.D. at la Universidad Complutense de Madrid, where he currently serves as Professor on the Faculty of Political Science. Professor Maldonado was awarded a fellowship at the University of Toronto, and he has taught in a variety of U.S. university programs, such as Boston University and Duke University in Spain. His main topics of research and publication focus on political systems and their impact on multiculturalism, nationalism, and federalism as well as contemporary political theory. Professor Maldonado also directs doctoral students at both la Universidad Complutense de Madrid and la Universidad Iberoamericana de México.

**Luis J. Maldonado-Peña**, from Puerto Rico, is writing his Ph.D. dissertation on Latin American Literature at Georgetown University: *Cuerpos críticos: El cuerpo como espacio de crisis en la literatura latinoamericana*. He holds a



Bachelor's degree in journalism from la Universidad del Sagrado Corazón and two years of graduate work in Comparative Literature at la Universidad de Puerto Rico. Professor Maldonado has worked at the Hispanic Division of the Library of Congress, as well as in Georgetown's Spanish program in Quito, Ecuador. In 1998, he was awarded the Antonio de Nebrija scholarship to finish his course work at la Universidad de Salamanca. Professor Maldonado is currently teaching at Emory University as a visiting lecturer.

**Cristina Martínez del Campo**, from Mexico City, received her *licenciatura* in visual arts from la Escuela Nacional de Artes Plásticas, of la Universidad Nacional Autónoma de México. A well-known sculptor, Professor Martínez has enjoyed more than fifteen individual exhibits of her work, with some twenty additional group exhibits to her credit. Her work is the object of three catalogues, and it is displayed in a broad spectrum of Mexican museums. Professor Martínez has received first-place awards for both her sculpture and her caricatures on contemporary Mexican political and economic life.

**Gayle Roof Nunley**, from the United States, received her Ph.D. from Princeton University and holds an M.A. from Middlebury College and a B.A. from Dartmouth College. Currently an Associate Professor of Spanish at the University of Vermont, Professor Nunley teaches courses on 19th- and 20th-century Spanish literature, Women's Studies, and advanced language. Her research focuses on Spanish avant-garde literature and film, and on forms of historical and autobiographical narration. She is the author of a book on travel literature in 19th-century Spain, and is currently working on representations of foreign cultures in Galdós' historical novels. Dr. Nunley is also an ACTFL-certified oral proficiency tester.

**Eva Núñez-Méndez**, from Spain, received her Ph.D. in Spanish Linguistics from la Universidad de Salamanca. She has taught beginning and advanced level courses, including teacher preparation in foreign languages, at various universities, including the University of Houston, Texas; the National University of Ireland, Galway; and the University of Portsmouth, England. At present, Dr. Núñez-Méndez is Assistant Professor of Spanish at Hope College in Michigan. Her fields of research focus mainly on teaching Spanish as a second language, teacher preparation, history of Spanish grammar, and theoretical syntax. She is currently working on an introductory book to Spanish linguistics. Her publications include articles and reviews on applied linguistics issues.

**Jorge Plata**, from Bogotá, Colombia, graduated from the University of the Andes, where he began his theater career in 1966. He is a Professor of Literature and Theater at several universities in Bogotá and a founding member of the *Teatro Libre de Bogotá* (1973), where he has served as actor, director, and dramatist. In 1984, Professor Plata completed a very successful tour of the Far East and Europe with the Teatro Libre. He has recently written verse translations into Spanish of *King Lear* and *Macbeth*, and is the author of *Episodios comunes*, a play for street theater, and a dramatic piece, *Un muro en el jardín* (debut Paris, 1987).

**Liliana Puppi-Redfern**, from Peru, received her Juris Doctorate from the School of Law at Pontificia Universidad Católica del Perú. She practiced law in Lima prior to attending the University of Pittsburgh where she completed an M.A. in International Affairs and Latin American Studies. In addition to teaching at several universities in Peru and working as a translator for U.S. firms, Professor Puppi-Redfern has taught Spanish language and Hispanic culture at the University of Michigan, Middlebury College, Miami Dade Community College, and Florida International University. Currently she is teaching at the Intensive Language Institute at the University of Miami.

**Roger Retana Calderón**, from Costa Rica, received his Masters in the teaching of French and a D.E.A. in Spanish Linguistics from the Sorbonne. He has served as a Spanish lecturer in France, and he currently teaches linguistics and culture in both Spanish and French at la Universidad Nacional de Costa Rica. Professor Retana has also taught at Indiana University of Pennsylvania, and has served as president of the Costa Rican Association of the Teachers of French. In addition, he worked as an official simultaneous interpreter French-Spanish.

**Patrocinio (José Luis) Ríos Sánchez**, from Narros del Castillo, Avila, Spain, received his Ph.D. in Romance Philology from la Universidad Complutense de Madrid. Professor Ríos teaches in the Middlebury Program and other institutes in Madrid. He has published a variety of research works: *Lutero y los protestantes en la literatura española desde 1868* and *El reformador Unamuno y los protestantes españoles*, as well as articles on Galdós, Clarín, Pío Baroja, Jorge Guillén, and Blas de Otero, among others. Professor Ríos also published an edition of the play *Lutero*, by R. López Aranda.



**Mildred Rivera-Martínez**, from Puerto Rico, received her M.A. in Spanish at the University of Illinois in Chicago, and a Ph.D. in Latin American Literature and Culture from Stanford University. She is currently an Associate Professor at Moravian College in Bethlehem, Pennsylvania, where she teaches courses on language, and Latin American literature and cultures. She regularly serves as visiting professor on Caribbean literature and culture at Lehigh University. An ACTFL certified tester and trainer in oral proficiency, Dr. Rivera's present research includes orality and popular culture in Puerto Rican literature, and children as narrators in Caribbean literature. She has published articles on literary criticism and culture, and she is currently in training on the use of video-conferencing and distance learning for teachers with CAPE (a Community for Agile Partners in Education).

**Elizabeth Rivero**, from Montevideo, Uruguay, holds two bachelors degrees, one in Latin American Literature and the other in Translation. During her studies, she published a translation of the article "What is an author?" by Michel Foucault. In 1997, she began her graduate studies at the University of Maryland at College Park, where she earned her Master's Degree in Latin American Literature in 1999 and where she is presently pursuing her Ph.D. Professor Rivero's research interests include 20th-century narrative of the Southern Cone and Transatlantic Studies.

**Carmen Roiz**, from La Coruña, Spain, began her music studies at la Conservatorio Superior de Música de La Coruña, where she also studied classic ballet and Spanish dance. Professor Roiz graduated from la Real Conservatorio Superior de Música, having studied with Antonio Barrera and Mercedes Goicoa, and she continued her musical training in Buenos Aires, Argentina, and Sao Paulo, Brazil. She has taught music and voice in a variety of school settings, most recently in la Conservatorios Municipales de Madrid. Professor Roiz also directs the Cultural Program of the Filmoteca of the Ministry of Foreign Affairs, where she is in charge of film and video. Her own works include lessons on intonation, two pieces for piano, and a "Blues" piece for piano and flute.

**Armando Santa Ana Chávez**, from Mexico, received his *licenciatura* in Hispanic Literature from la Universidad Nacional Autónoma de México. He was awarded a scholarship and worked as assistant to Juan Rulfo and Salvador Elizondo during that time. Professor Santa Ana has taught Latin American Literature at the UNAM, la Universidad Autónoma de Guerrero, and la Universidad de Guanajuato, as well as serving as artist in residence at the UNAM. He

also taught at the State University of New York at Cortland as a Fulbright scholar. Professor Santa Ana has enjoyed over twenty solo exhibits and nineteen group exhibits of his sculptures and paintings. His essays and articles have appeared in a variety of professional journals and magazines such as *Tierra Adentro* and *Viceversa*. At present, he is a Professor of Art History at la Universidad Internacional de Cuernavaca, and editorial cartoonist for the daily *La Jornada de Morelos* and the weekly *Política*.

**Félix Ulloa, (h)**, from El Salvador, earned law degrees from la Universidad Complutense de Madrid and from la Universidad de El Salvador. He completed his post-graduate studies at the Institut International d'Administration Publique in Paris, and at the Hubert H. Humphrey Institute of Public Affairs at the University of Minnesota. From 1994 to 1999, Professor Ulloa served as Magistrate of the Supreme Electoral Tribunal. He has taught at la Universidad de El Salvador and at la Universidad Centroamericana "José Simeón Cañas" in El Salvador. Professor Ulloa has also served as President of the Institute of Law of El Salvador, as well as a member of several projects of OAS, IFES, Carter Center, and NDI providing oversight for electoral bodies, political parties, and civic society organizations. Currently he is the Field Director for NDI project in civic education in Haiti. Professor Ulloa's publications include *Política, Estado y Sociedad, Pensamiento democrático, El régimen financiero de los partidos políticos en El Salvador*, and *El rol de los partidos políticos en la Institucionalidad Centroamericana*.

**María Belén Villar Díaz**, from Spain, is a Ph.D. candidate in Semantics, Lexicography, and Sociolinguistics at la Universidad de Salamanca. She has offered courses on Spanish conversation, writing, and stylistic devices at the University, and she currently teaches advanced Spanish grammar at the IES (Institute for the International Education of Students), Universidad de Salamanca. Professor Villar has served on examining boards of the Diploma Básico and Diploma Superior de Español, and she has given papers and published on the Spanish language with a focus on metaphor and lexicography.

**Ana María J. Wiseman**, from Buenos Aires, Argentina, received her degree in Translation from the State University of Antwerp, Belgium, in Dutch, English, Spanish, and French. She earned a Doctor of Modern Languages (in Spanish and French) from Middlebury College in 1996. At present, Professor Wiseman is Assistant Dean, Associate Professor of Foreign Languages, and Director of Programs Abroad at Wofford College at Spartanburg, South Carolina.



Dr. Wiseman's teaching experience in both Spanish and French includes courses in language, literature, theater, film, translation, and interpretation. Her professional activities reflect her interest in educational technology, and include papers and workshops on the instructional use of film and video. She recently received the Institute for the International Education of Students (IES) Professional Development Award for her work in the field of study abroad.

## Administrative Staff

**Audrey A. LaRock**, Spanish School Coordinator

**Malena Barreiro Armstrong**, Coordinator of  
Co-curricular Activities

**Lena I. Santillana**, Assistant to the Director of the  
School in Spain

**Victoria Anahi Minoian**, Technology Officer/  
Bilingual Assistant

**Eli Cohen**, Bilingual Assistant

**Carlos González Sancho**, Bilingual Assistant

**Sarah A. Mackin**, Bilingual Assistant

**Schedules, texts, and staffing are subject to change.**

## Intensive Language Courses

(Seven-Week Session)

Daily activities normally include four hours of classroom instruction plus additional work in the language and computer laboratories. Each level is an integrated program and students must take all parts for a total of three undergraduate units.

### Level 100

Alonso, Del Valle Martínez, Rivera-Martínez (coordinator),  
Rivero, Villar Díaz

#### 101 Beginning Grammar

Rivero

This course is designed to build on and expand control of basic grammatical structures by interweaving vocabulary and functions into meaningful and authentic activities that emphasize all four language skills: understanding the spoken word, speaking, reading, and writing. Cultural information that will enhance a deeper understanding of the culture of Spanish-speaking peoples will be integrated into the course content. (1 unit)

#### 102 Beginning Conversation

Del Valle Martínez, Rivera-Martínez

This course is designed to develop oral communication skills by systematically practicing a combination of everyday topics, such as family, daily routine, and pastimes, and survival topics, such as making travel arrangements, ordering meals, and shopping. Communicative strategies intended to facilitate communication with native speakers will be presented and practiced in a variety of meaningful and real-world situations. (1 unit)

#### 103 Beginning Writing

Alonso, Villar Díaz

This course is designed to develop beginning-intermediate level writing skills by presenting a process approach to writing that practices modes of written communication, such as messages, brief descriptions, comparisons, while integrating functions and content areas into authentic tasks. Writing strategies and techniques, such as using a bilingual dictionary, editing, and paraphrasing, will be included. (.5 unit)

#### 104 Beginning Reading and Culture

Alonso, Villar Díaz

This course is designed to develop reading strategies by providing abundant opportunities to read a variety of authentic text types, such as newspapers and magazine articles, realia, and brief literary selections. In addition to



expanding the vocabulary base, the topics presented will serve as a springboard for listening, speaking, and writing activities. The information presented in the readings will increase cultural proficiency and knowledge. (.5 unit)  
*Required texts:* Patti Marinelli and Lizette Mujica Laughlin, *Puentes: Spanish for Intensive and High-beginner Courses*; Patti Marinelli, Lizette Mujica Laughlin, and Elvira Swender, *Puentes: Cuaderno de actividades y gramática suplemental*, 2nd ed. (Boston: Heinle & Heinle, 1998); Silvia G. Gómez, *El Punto en cuestión* (Lincolnwood, IL: National Textbook Company, 1998); *Triple Play Plus*, software program (Boston: Heinle & Heinle).  
*Recommended texts:* *The Oxford Spanish Dictionary* (Oxford University Press, 1996); Ana I. Levenson, *Gramática española para estudiantes de inglés* (Ann Arbor, Michigan: The Olivia and Hill Press).

## Level 200

Castro Cuenca, Catalán (coordinator), Del Valle Martínez, Donoso Vallejo, Hidalgo, Johnson, Retana

### 201 Intermediate Grammar Catalán, Donoso Vallejo

This course is designed to offer an overview of first-year grammar while also introducing the student to the study and use of more complex structures and vocabulary. Each grammar explanation will be followed by extensive oral and written practice in contextualized and communication-based exercises and activities. These exercises will provide immediate reinforcement of new structures and are intended to maximize the student's linguistic competence through a creative use of the language. (1 unit)

*Required texts:* Emily Spinelli, Carmen García, and Carol E. Galvin, *Interacciones* (Fort Worth, TX: Holt, Rinehart, and Winston); Emily Spinelli, Carmen García, and Carol E. Galvin, *Interacciones: cuaderno de ejercicios*, (Fort Worth, TX: Holt, Rinehart, and Winston).

### 202 Intermediate Conversation

Castro Cuenca, Johnson

The course is geared toward the development of the student's language skills through activities that focus on meaningful, personalized conversation. This curriculum is based on the concept of action learning, that is, that people learn best by doing. Each lesson contains purposeful activities within realistic situational contexts to help students build for their proficiency and fluency in Spanish. Students will be given the opportunity to communicate in a variety of natural scenarios for strategic, interactive exchanges that aim to reinforce, refine, and broaden communicative com-

petence. Students must attend lab sessions twice a week for practice on specific aspects of pronunciation. (1 unit)  
*Required texts:* Emily Spinelli, Carmen García, and Carol E. Galvin, *Interacciones* (Fort Worth, TX: Holt, Rinehart, and Winston); Joan L. Brown and Carmen Martín Gaité, *Conversaciones creadoras* (Lexington, MA: D.C. Heath and Company).

### 203 Intermediate Writing and Composition

Del Valle Martínez, Donoso Vallejo, Johnson

This course is designed to familiarize students with authentic writing formats and texts that illustrate genres ranging from historical narrative and exposition to short stories, excerpts from novels, poems, and songs. With a focus on writing as process, an ample variety of activities will be offered to guide the student through different stages in the production of an essay. Grammatical structures and vocabulary presented in the intermediate courses will be emphasized in the student's writing output. The course will promote writing as communication by creating a collaborative learning environment in which students will help each other shape and perfect their prose. (.5 unit)  
*Required text:* Kimberly A. Nance, and Isidro J. Rivera, *Aprendizaje: Técnicas de composición* (D.C. Heath and Company, 1996).

### 204 Intermediate Culture and Civilization

Hidalgo, Retana

This course seeks to enhance an understanding of and an appreciation for the many cultures that comprise the Spanish-speaking world. Through a four-skills communicative approach, culturally relevant linguistic and sociolinguistic dimensions of the Spanish language will be targeted. Reading selections will facilitate and nurture inquiry and exploration into the traditions, customs, literature, and artistic expression of different Spanish-speaking countries. The World Wide Web will be integrated with other resources to constitute an important source of input and guided research. (.5 unit)

*Required texts:* Susan G. Polansky, and Gene S. Kupferschmid, *Exploraciones: Culturas y campos profesionales* (Houghton Mifflin Company, 2001); Milton M. Azevedo, *Lecturas periodísticas*, 5th ed. (D.C. Heath and Company, 1996).



## Level 300

Armstrong, Blanco Santos, Fil, Gallego, L. González, Hidalgo, L. Maldonado-Peña, Puppi-Redfern, Wiseman (coordinator)

### 301 Advanced Grammar

Armstrong, Fil, L. Maldonado-Peña

This course will stress the expansion of the student's active vocabulary and language skills at the third-year level. Classroom activities will center on a thorough review of the most problematic aspects of Spanish grammar, as well as active use of the language. The grammar explanations will be complemented by extensive oral and written exercises in contextualized and communication-based activities. This approach together with the linguistic experiences the student has outside of the classroom will provide immediate reinforcement of new structures and are intended to maximize the student's linguistic competence. (.1 unit)  
*Required text:* Pablo Domínguez et al, *Claves del español: Gramática práctica* (Santillana).

### 303 Advanced Speaking

Blanco Santos, Puppi-Redfern, Wiseman

This course is designed to help students develop their oral and listening proficiencies. Oral presentations, roleplays, interviews, summarizing, formulating questions and comments, jokes, as well as exercises in which students give a critique of the speaker are all used to offer diverse opportunities for self-expression. The assignments will consolidate description and narration in the past and the present, as well as provide the students a structured framework in which to present opinions and explain them. (.1 unit)  
*Required text:* The course is web-based; no printed textbook is required. Students should bring a microrecorder with at least four blank mini cassettes.

**Students will be placed in a section of 301 and 303 but may choose 2 (two) of the following electives at the time of pre-registration. Class size is limited and registration will be handled in the order in which they are received by fax, up to the limit for the section.**

### 309 Advanced Writing

Puppi-Redfern

This course seeks to improve the writing skills of students by the use of participatory and collaborative activities. Authentic writing models will be introduced, reading skills will be enhanced, and manipulative and creative practice in communication will be fostered. E-mail activities, use of the Internet, and other computer resources will also be incorporated into the course dynamic. The course will be

considered writing intensive and includes five significant, guided writing assignments. Each student will be expected to maintain good standards of composition and develop complex communication skills. (.5 unit)  
*Required text:* Trinidad González and Joseph Farrel, *Composición práctica 2001 Internet Edition*, (New York: John Wiley & Sons).

### 311 Phonetics

Blanco Santos

This course aims to provide students with a background in phonetics and to improve their pronunciation. Students undertake a systematic study of Spanish phonetics including the function of the various components of the human articulatory apparatus in the physiological production of Spanish vowels and consonants according to their mode of articulation, phonetic transcription of Spanish, and a comparative analysis of English and Spanish phonetics (.5 unit)  
*Required text:* Richard V. Teschner, *Camino oral* (University of Texas at El Paso, McGraw-Hill, 2000).  
Students are asked to bring a small portable cassette player with a recording option and a set of cassette tapes to do their phonetics homework assignments.

### 330 Contemporary Hispanic Culture

Fil, L. Maldonado-Peña

The course seeks to enhance an understanding of and an appreciation for the many peoples who comprise the Spanish-speaking world through the study of important historical events and fundamental figures from the fields of literature, the arts, and politics who contributed significantly to the shaping of Spanish and Latin American cultures. Considerable attention will be given to value questions arising from the topics studied. The World Wide Web will be integrated with other resources and constitute an important source of input and guided research. The course will be considered writing intensive and includes five significant, guided writing assignments. Each student will be expected to maintain good standards of composition and develop strong and complex communication skills. (.5 unit)  
*Required texts:* Carlos Fuentes, *El Espejo enterrado* (Taurus Press, Taurus Bosillo, 1998); Wilberto Cantón, *Nosotros somos Dios* (Boston: Heinle & Heinle).

### 333 Hispanic Culture through Film

L. González

The many film offerings in the Spanish School as well as film viewings specific to this course will provide the course material designed to acquaint students with important historical and cultural events of the Spanish-speaking world. Students will explore cultural issues relevant to Spaniards as well as Latin Americans. The course will be considered writing intensive and include five significant, guided writ-



ing assignments. Each student will be expected to maintain good standards of composition and develop complex communication skills. (.5 unit)

*Required text:* The course is web-based; no printed textbook is required.

### **343 Culture through Hispanic Literature** Hidalgo

This course will deal with cultural issues as they present themselves in a variety of short readings. Poetry, short stories, novellas, and essays will be considered and discussed in terms of their literary and cultural significance. The course will be considered writing intensive and includes five significant, guided writing assignments. Each student will be expected to maintain good standards of composition and develop complex communication skills. (.5 unit)

*Required texts:* Raquel Chang-Rodríguez and Malva E. Filter, *Voces de Hispanoamérica* (Boston: Heinle & Heinle); Ana María Matute, *La Trampa*, (Barcelona: Ediciones Destino); Manuel Cachán, *Angeles con acento sureño* (San Juan, PR: Islas Negras Editores).

### **344 Cultural Manifestations in Spanish Art** Gallego

This course will explore the rich artistic heritage and the most important artists and artistic representations from the Prehistoric Age through the 20th-century. It is designed for those who wish to build a broad acquaintance with artistic works as a source of social meaning for the societies, groups or individuals that produce them as well as for their aesthetic value. The course will be considered writing intensive and includes five significant, guided writing assignments. Each student will be expected to maintain good standards of composition and develop complex communication skills. The course will make extensive use of slides. (.5 unit)

*Required text:* Ricardo Abrantes, Araceli Fernández, and Santiago Manzarbeitia, *Arte Español para extranjeros* (Editorial Nerea, S.A., 1999); material in course pack form to be purchased at Middlebury.

**Note: Advanced undergraduates who place above the 300 level will be permitted to take 401 if space allows.**

Level 400 (Six-week course with undergraduate credit)

### **401 Advanced Grammar and Practice** Campos

This course will offer an in-depth review of those grammar topics in Spanish which continue to cause difficulties for the foreign language learner: the preterite-imperfect contrast, the tense system, impersonal and passive se, the clitic

pronouns, the use of the subjunctive, adjective placement. The review will be accomplished through a variety of activities in speaking, reading, and writing. Students, therefore, will improve not only their knowledge of grammar but also their proficiency in these skills. A program of vocabulary building will be incorporated as well. (1 unit)

*Required text:* Foester, Lambright, Alfonso-Pinto, *Punto y Aparte* (McGraw-Hill College, 1999); *Punto y Aparte* workbook/lab manual.

**Note: Students who place at the 400 level must take 401 and 505 and may choose one of the following culture courses at the time of pre-registration: 531, 537, 540, 541, 542, 543, or 545**

## **Graduate Program of Studies**

### **Curriculum and Degree Requirements**

Graduate courses are numbered to indicate level of difficulty. Students are informed of their preliminary placement level in the pre-registration information sent upon enrollment in the School. To complete the placement process, an Oral Proficiency Interview will be administered to all new graduate students to the program on June 25-26, 2001.

### **Requirements for the M.A. for students accepted to candidacy beginning with the 1999 session of the Spanish School are as follows:**

Summer of application: the three courses must include one language course at the proper placement level, the *Literary Theory* or *Literary Analysis* course, and a third course at the appropriate level, selected from the offerings in culture and civilization, literature, or professional preparation areas. Students placed at 501 must take 505 as the third course. All candidates for the M.A. degree are required to take the following courses:

- Two courses in Spanish or Latin American civilization and culture.
- Three language/linguistics courses (401 may **not** be counted as one of these. Students enrolled in 401 must return for another summer session and place in 501 or 502 before gaining admission to the graduate program in Spain.)
- 560 *Literary Analysis* (or 660 *Literary Theory* with permission)
- Three literature courses (560/660 may **not** be counted as one of these). For students not going to Madrid, 583 or 584 **and** 585 or 586 are required courses.
- The other three courses are electives. (Candidates preparing for a teaching career are advised to take at least one course in the area of professional preparation.)



# Graduate Course Descriptions

Key to three-week courses:

**I** designates session I (June 28–July 18)

**II** designates session II (July 19–August 8)

## LANGUAGE AND LINGUISTICS

### 501 Advanced Language: Reading, Speaking, and Writing

Nunley, Ramos

This course utilizes an integrated approach to bridging the gap between intermediate and advanced levels of language, with particular emphasis on the development of formal speaking and writing. Review of grammar and development of vocabulary are linked to proficiency functions (e.g., narrating, describing, explaining, analyzing, hypothesizing, and defending opinions) in both speech and writing. Authentic cultural readings of diverse types and sources and authentic video segments serve as a context for linguistic practice in the classroom. This course meets two hours a day. (1 unit)

*Required text:* James Crapotta and Alicia Ramos, *Facetas: Conversación y redacción* (Boston: Heinle and Heinle, 1994).

**Note: Students who place at the 501 level must take 501 (two hours a day), 505, and 560. Students at the 501 level who successfully complete the summer, may go to Madrid but these students will be advised to take less than a full course load. Note: full tuition will be charged.**

### 502 Advanced Spanish Language

Azpiazu Torres, Gutiérrez-Araus

The course is a detailed study of some of the more complex points of grammar and usage: indicative tenses with a special focus on the past, future, and conditional; the subjunctive in terms of tense and use in simple and complex structures; *ser* and *estar*; personal pronouns and the particle *se*; use of prepositions. (1 unit)

*Required text:* Selena Millares, *Método de español para extranjeros: Nivel superior* (Madrid: Editorial Edinumen, 1999).

**Note: 502 is obligatory for all first-year graduate students, except those exempted on the basis of the placement test. Those with low placement examination scores will be required to take either 401 (no graduate credit) or 501.**

### 505 Advanced Spanish Writing

Hernández García, Núñez-Méndez (coordinator)

The objectives of this course are to improve the students' capacity to understand texts in Spanish and to develop their ability to express themselves in complex written formats. Both the comprehension and the writing dimensions of this course will be advanced through a variety of modes of expression and functions: description, narration, explanation, persuasion, hypothesis. Particular attention will be paid to the linguistic components that characterize each type of expression. (1 unit)

*Required texts:* Michael D. Finnemann and Lynn Carbón, *De lector a escritor: el desarrollo de la comunicación escrita* (Boston: Heinle & Heinle, 2001); *Diccionario esencial de sinónimos y antónimos* (Barcelona: Vox, 1998). All students must have a standard Spanish-English Dictionary.

**Note: 505 is required for all students who place in either 401 or 501.**

### 528 Rhetoric and the Higher Levels of Oral Discourse in Spanish

Breiner-Sanders

This course is designed to assist students who function on the Intermediate-High and Advanced-Low (ACTFL) levels of oral proficiency to develop their communicative skills and move to a solid Advanced level of the language and beyond. Linguistic functions elaborated and practiced include narration and description within connected discourse, with stretching toward the higher-level functions of supporting opinions, hypothesizing, and adapting messages for specific audiences. Task-based activities include presentation, panel, dialectic-debate, point-counterpoint, roundtable, and roleplay, with special consideration given to the pragmatics of speech acts. (1 unit)

**Prerequisite:** a rating of Intermediate-High or Advanced-Low through an ACTFL Oral Proficiency Interview administered at Middlebury upon arrival. Students are advised to bring a small audio-cassette recorder with six blank audio-cassettes.

*Required texts:* José Escarpanter, *Señoras y señores: el arte de hablar bien en público* (Madrid: Editorial Playor, 1995); Jesús Fernández Cinto, *Actos de habla de la lengua española*, 3rd printing (Madrid: Edelsa, 1998); Ana Roca, *Nuevos mundos* (New York, NY: John Wiley & Sons, 1999); ACTFL Proficiency Guidelines — Speaking and Explanatory Appendix (Yonkers, NY: ACTFL, 1999); World Population Data Sheet, in Spanish (Washington, DC: Population Reference Bureau, 2001).



## 601 Composition and Stylistics

Cabrera

The course focuses on the development of the written expression of the advanced student. It aims to improve expressive abilities by appropriate use of form and content toward mastery of the contemporary idiom. A variety of text types are presented and practiced through writing tasks, with group work integrated into the course to resolve difficulties in grammar, lexicon, and orthography. Particular attention is given to stylistic questions. (1 unit)  
*Required text:* Material in course pack form to be purchased at Middlebury.

## 620 History of the Spanish Language

Castillo

The purpose of the course is to familiarize the student with the historic character of all languages, and of the Spanish language in particular. The convergent and divergent forces that impact on a language from a variety of sources will be examined, as will the principal processes that have taken shape within the Spanish language in both theoretical and practical terms: how Spanish emerged from Latin with respect to pronunciation, grammatical forms, the construction of sentences and vocabulary. Differences among Spanish, French, Italian, and Portuguese will be studied, in addition to varieties of present-day Spanish. A close look will be given to the relationship between Hispanic language and culture, as well as the contributions of such groups as the Goths, the Arabs, the Europeans, and various American cultures. Old texts will be read in class and exercises will be developed with the etymological dictionary. (1 unit)  
*Required text:* Material in course pack form to be purchased at Middlebury.  
*Recommended texts:* Rafael Lapesa, *Historia de la lengua española* (Madrid: Gredos, 1982); Joan Corominas, *Diccionario etimológico de la lengua castellana* (Madrid: Gredos, 1963).

## 621 Syntax of the Spanish Sentence

Gutiérrez Araus

This course begins with a consideration of the structure of the sentence and then moves to the different types of dependent clauses, their syntax, and their use. The course will be complemented by practical and creative exercises, identification, segmentation, and analysis of the various types of sentences studied. (1 unit)  
*Required text:* Antonio Quilis, et al., *Lengua española. Curso de acceso* (Madrid: Centro de Estudios Ramón Areces, 2000).

## CULTURE AND CIVILIZATION

### 531 Spanish Culture

J. Maldonado

This course will study the manner in which society satisfies its institutional, ceremonial, and symbolic needs, in terms of the individual and the community. Six contexts will frame the most relevant aspects of Spanish culture: (a) contemporary characteristics of Spanish society, (b) the religious ethic and the social ethic, (c) national, regional, and supranational identities, (d) "popular culture," (e) the social role of monarchical, clerical, and familial institutions, and, (f) systems of communication and public opinion. (1 unit)  
*Required text:* Material in course pack form to be purchased at Middlebury.

### 537 Spanish Art and Culture

Gallego

This course will give students the opportunity to investigate Spanish art in all its periods, through paintings as chronologically distant as Altamira and as recent as the works of Antonio López. For a thorough understanding of artistic representation, Spanish architecture and sculpture will also be explored. The analysis of art requires a specific language, both in its written and oral forms, which the students will learn to use as a tool to express artistic criticism and to form their own opinions. The knowledge of theoretical elements such as perspective, foreshortening, and techniques such as collage and fresco, will provide additional dimensions for inquiry. This course will make extensive use of slides. (1 unit)  
*Required text:* Bozal Valeriano, *Historia de arte en España*, 2 Volumes (Ediciones Istmo, S.A. 1994).

### 540 Caribbean Culture through Literature

Rivera-Martínez

This course is a study of cultural diversity in the Spanish Caribbean with emphasis on the African, Amerindian, and Spanish influences. Taking into account the historical, sociological, and cultural implications of this diversity, students will discuss issues which are transforming contemporary society and cultural productions. Special emphasis will be given to ethnicity, slavery, emancipation and independence, politics, immigration, and modernization as elements of change in the local cultures. (1 unit)  
*Required texts:* Alejo Carpentier, *El reino de este mundo*. (Barcelona: Biblioteca de Bolsillo, 2000); José Luis González, *El país de cuatro pisos y otros ensayos* (Río Piedras, PR: Ediciones Huracán, 1989); Luis Rafael Sánchez, *La guaracha del Macho Camacho* (Madrid: Cátedra, 2000).  
Material in course pack form to be supplied by professor.



### 541 Mexico Today

Santa Ana Chávez

This course will examine contemporary Mexico from the point of view of humor and the political cartoon. Editorial cartoons taken from a variety of Mexican newspapers and magazines will be studied as points of departure in the consideration of the striking issues that seize Mexico today. The principal medium of the course, "painted literature," will demonstrate the use of visuals in the formation of artistic neologisms in Spanish, whose purpose is to incorporate some of the richness of the more than fifty-four different ethnic and linguistic groups in the country that have not had their own form of expression, their own voice. Each class session will incorporate the opinions of important writers, editorial columnists, and cartoonists. (1 unit)  
*Required text:* Material in course pack form to be supplied by professor.

### 542 History of Mexican Art

Santa Ana Chávez

The course introduces the student to the broad and rich history of Mexican art through a series of topics and related slides divided into three great periods: Pre-Colombian art of Indo-America, highlighting masterpieces of various indigenous civilizations that cover a span of two thousand years; Colonial art (1521-1810), considering the Catholic art of New Spain with a special emphasis on the indigenous influence on Spanish art and issues of syncretism; and 20th-century Mexican art, examining both the Mexican school of painting with its principal expression in Mexican Muralism (Diego Rivera, Orozco, Siqueiros), and the Oaxaca school of painting (Rufino Tamayo, Francisco Toledo). Critical attention will also be given to Frida Kahlo and other contemporary Mexican female artists.

*Required texts:* Octavio Paz, *México en la obra de Octavio Paz* (Vol. III). *Los privilegios de la vista. El arte de México* (México: Fondo de Cultura Económica, Col. Letras mexicanas, 1987).

### 543 Majorities and Minorities: Implications of Spanish Ethnic and Cultural Diversity

Bueno Sarduy

This course studies Spain's identity as a country and how it developed by degrees throughout her history with contributions by Europeans, Arabs, Jews, and other ethnic groups, which have served as determinants of Spanish ethno-genesis and have given shape to the multi-ethnic and multi-cultural reality of the Spanish state today. Cultural minorities such as the gypsies have suffered prejudice and discrimination through their true or imagined ties to these "other cultures." Other minorities, also constituted as political entities, have taken issue with larger groups that claim sovereignty and, in some cases, have organized significant

nationalistic movements. Into this complex mix of identities, nationalisms, and ethnic groupings are the recently arrived immigrants, the new minorities that move to integrate into Spanish society. (1 unit)

*Required texts:* Alí Tariq, *A la sombra del granado. Una novela de la España musulmana*. (Pocket Edhasa, 2000); Mariano F. Enguita, *Alumnos gitanos en la escuela paya. Un estudio sobre las relaciones étnicas en el sistema educativo* (Barcelona: Ariel Practicum, 1999); Miguel Pajares, *La inmigración en España* (Barcelona: Icaria, 1998).

### 544 National Music of Spain — Classical and Folklore (II)

Roiz

This course begins with practice in listening deliberately to a variety of music forms in order to become a more attentive and critical listener. A socio-political panorama of each period will be presented, in addition to its folkloric expression. The Movimiento Musical Nacionalista will be studied through the most celebrated works of its principal composers. All analysis of the works will be supported by musical excerpts. The course will seek to enrich the listener's relationship to music, as well as contribute to a deep knowledge of culture through different forms of music and styles. There will be a midterm and a final. This course meets two hours a day. (1 unit)

*Required text:* Carlos Gómez, *Historia de la música española No. 5 Siglo XIX*. (Madrid: Alianza Editorial).

### 545 Theater: Theory and Practicum

Plata

This course is conceived as a linguistic and cultural experience, to expose students to the nature of drama, and to acquaint them with selections from Hispanic dramatic literature. After a preliminary consideration of the theoretical and historical underpinnings of Hispanic theater, two practical stages will be followed. The first stage introduces the students to the basics of acting through dramatic readings, exercises in speech, and corporal expression. In the second stage, a play will be prepared and performed as a means of bringing together, in one project, all the work of the course. (1 unit)

### 630 Contemporary History of Central America I

Ulloa

This course will introduce the student to the reality of Central America, using the historical development of the region as a foundation, with brief references to the colonial period, independence from Spain, and the formation of republics up to the creation of nation-states. Utilizing a cultural approach, the course will focus on three movements: (a) the initiation of military conflict in the 1980s, (b) the negotiation process and peace accords, and (c) the



institutionalization processes of integration. Students will analyze the causes of conflict, the internal and external factors that intervened, the relationships between the U.S. and the natural disasters as Mitch in 1998 and the earthquakes in 2001, in order to better understand the challenges that democracy building presents to this conflicted region. This course meets two hours a day. (1 unit)

*Required text:* Héctor Pérez Brignoli, *Breve Historia de Centroamérica*, 2nd printing (Madrid: Alianza Editorial, 1990). Material in course pack form to be purchased at Middlebury.

### 631 Contemporary Spanish History J. Maldonado

This course will consider Spanish history from the Bourbon Restoration to the present day. Social and economic convulsions, civil war, and the military dictatorship that prevented freedom and democracy from becoming institutionalized until near the end of the 20th-century, will be the main focus. Special consideration will be given to the period of King Juan Carlos I and the democratic governments of the Socialists and the Conservatives, including their corruption and respective scandals, as well as the most recent elections. (1 unit)

*Required text:* Jover, Gómez-Ferrer, and Fusí, *España: sociedad, política y civilización* (Madrid: Editorial Debate, 2001).

### 632 Spanish Immigration: History, Contemporary Trends, and Challenges for the 21st Century

Bueno Sarduy

This course analyzes immigration in Spain today from an anthropological perspective. Changes in demographic norms and migration flows have made immigration one of the most fundamental national concerns. The State must organize such flows and arbitrate the inevitable social conflicts that arise from this new diversity. Special attention will be paid to the process of social integration of a variety of immigrant groups such as those from the Maghreb, Sub Sahara, and Latin America, and to the politics that promote values of tolerance, solidarity, and cooperation as opposed to intolerance, racism, and xenophobia. (1 unit)

*Required texts:* VVAA, *Migración, Etnicidad y Etnonacionalismo. Servicio* (Bilbao: Ed. Universidad del País Vasco, 1994); Andrés Ortiz Osés, *De lo humano, lo divino y lo vasco* (Bilbao: R&B Ediciones, 1998); Tomás Calvo Buezas, *Inmigración y Racismo: así sienten los jóvenes del siglo XXI* (Madrid: Cauce Editorial, 2000).

## LITERATURE

### 560 Literary Analysis Carreño, Deveny, Gómez de Fiegl, L. González, Ríos Sánchez (coordinator)

This course will introduce the graduate student to the techniques of literary analysis, critical thinking, reading, and interpreting Hispanic literary texts. It is divided into three segments, each of which is devoted to the analytic strategies pertinent to one major genre: narrative, poetry, and drama. Each student will write several papers and actively participate in class discussions. Final exam in course. (1 unit)

*Required text:* C. Virgilio, T. Valdivieso, and E. Friedman, *Aproximaciones al estudio de la literatura hispánica*, 4th ed. (New York: Random House); Alexander Coleman, *Cinco Maestros* (New York: Harcourt Brace); Carlos Fuentes, *Aura* (Mexico: Era); Leandro Fernández de Moratín, *El sí de la niñas* (Madrid: Castalia Didáctica).

*Recommended text:* Agelo Marchese and Joaquín Forradella, *Diccionario de retórica, crítica y terminología literaria*, (Barcelona: Ariel).

**Note: 560 is obligatory for all first-year graduate students above 401. Exemption may be granted if an equivalent graduate course has been taken.**

### 583 Spanish Literature to the Seventeenth Century

Hernández García

This course will study representative works of Medieval and Golden Age Spanish literature. The thematic and formal aspects of key seminal works will be analyzed in the context of the social, religious, and political preoccupations in Spain during this period. Class discussions will center on the changing worldview reflected in these works. Particular attention will be given to the creation of the modern novel by Cervantes and a National Theater by Lope de Vega. Essay, oral presentation, and exam. (1 unit)

*Required texts:* Fernando de Rojas, *La Celestina*, ed. Bruno Damiani (Madrid: Cátedra); Lazarillo de Tormes, ed. Francisco Rico (Barcelona: Planeta); Miguel de Cervantes, *Don Quijote de la Mancha*, Part I (Madrid: Castalia); Tirso de Molina, *El burlador de Sevilla*, ed. Alfredo Rodríguez López-Vázquez (Madrid: Cátedra); Calderón de la Barca, *La vida es sueño*, ed. Ciriaco Morón (Madrid: Cátedra); *Poesía lírica del Siglo de Oro*, ed. Elías L. Rivers. (Madrid: Cátedra).



### 584 Spanish Literature of the Nineteenth and Twentieth Centuries

Ríos Sánchez

This course studies works that are representative of diverse movements and tendencies: Romanticism and Realism, End of Century (Modernism), the first generation of the Post-War and Neo-Realism. Each of the works selected is analyzed according to a variety of aspects that configure it within a context, a general movement, a genre, and an author. (1 unit)

*Required texts:* Gustavo A. Béquer, *Leyendas*, ed. Joan Estruch (Barcelona: Crítica, 1994); Pérez Galdós, *Misericordia*, ed. L. García Lorenzo (Madrid: Cátedra); Pío Baroja, *La busca* (Madrid: Caro Raggio); Valle-Inclán, "Los cuernos de don Friolero," in *Martes de carnaval*, ed. J. Rubio Jiménez (Madrid: Espasa-Calpe); Antonio Machado, *Campos de Castilla*, ed. G. Ribbans (Madrid: Cátedra); Ana María Matute, *Aranmanoth* (Madrid: Espasa-Calpe); and post-war selections provided by the instructor.

### 585 Latin American Literature to the Nineteenth Century

Concha

This course offers a survey of Spanish American letters from Pre-Columbian times to 1900. We shall deal with key works in the development of native and Spanish American literatures, beginning with a portion of the Popol Vuh (c. 1553) to the poetry of the Cuban, José Martí, and the Nicaraguan, Rubén Darío. Sor Juana Inés de la Cruz will be studied (colonial period), as well as Simón Bolívar (independence), and Alberto Blest Gana (19th-century). Exams, including midterm and final, plus oral presentation. (1 unit)

*Required texts:* Popol Vuh (Mexico, Fondo de Cultura Económica, 1981); Bartolomé de las Casas, *Brevísima relación de la destrucción de las Indias*, 3rd ed. (Madrid: Cátedra, 1987); Sor Juana Inés de la Cruz, *Obras Completas* (Mexico: Porrúa, 1989); Simón Bolívar, *Escritos Políticos* (Mexico, Siglo XXI); Alberto Blest Gana, *Martín Rivas* (Madrid: Cátedra, 1982); José Martí, *Ismaelillo...* (Mexico: Porrúa, 1993); Rubén Darío, *Azul, Prosas profanas, cantos de vida y esperanza* (Madrid: Cátedra, 1997).

### 586 Latin American Literature from Modernism to the Contemporary Period

Staff

The class will survey the evolution of Latin American literature from the end of the 19th-century to the end of the 20th-century. Special emphasis will be given to representative authors of the five periods that form these one hundred years of literature: *Modernismo* (José Martí, Gutiérrez Nájera, and Rubén Darío), *Post-Modernismo* (Delmira Agustini, Gabriela Mistral, and Alfonsina Storni), *Vanguardias* (Horacio Quiroga, César Vallejo, Vicente

Huidobro, Pablo Neruda, and Octavio Paz), the *Boom* (Jorge Luis Borges, Julio Cortázar, Juan Rulfo, Carlos Fuentes, and Gabriel García Márquez) and the *Post-Boom* (Rosario Castellanos, Elena Poniatowska, Rosario Ferré, and Ana Lydia Vega). Discussions on gender, post-modernism, feminism, and canon formation will be included. Two exams (a midterm and a final) and a critical essay (8-10 pages). (1 unit)

*Required texts:* Gaganigo, De Costa, Heller, Luiselli, Sabat de Rivers, and Sklodowska, *Huellas de las literaturas hispanoamericanas* (New Jersey: Prentice Hall, 1997); María M. Sola, *Aquí cuentan las mujeres* (Puerto Rico: Ediciones El Huracán, 1996); Carlos Fuentes, *Gringo viejo* (Mexico: Fondo de Cultura Económica).

### 587 Spanish Novel to Film

Deveny

This course studies contemporary Spanish novels and their film adaptations. An introduction to novelistic and cinematographic discourse will provide the basis for close comparative readings of the two versions of each narrative. Students will read novels by important post-civil war authors (such as Cela, Delibes, Marsé, and Muñoz Molina), view their film versions, and analyze the process of adaptation. (1 unit)

*Required texts:* Adelaida García Morales, *El Sur* (Anagrama); Camilo José Cela, *La Colmena*, 43rd ed. (Noguer, [1951], 1987); Miguel Delibes, *Los santos inocentes* (Planeta); J. Fernández Santos, *Extramuros* (Seix Barral); Antonio Muñoz Molina, *Beltenebros* (Plaza & Janés).

### 666 Hispanic Female Short Story Writers

Armstrong

This course will consider the works of some of the most relevant contemporary women authors, in light of modern critical approaches, to determine the roles played by sensuality, love, violence, and death. Particular attention will be paid to the tradition of short-story writing as well as to the contribution that each author makes to the genre by breaking with the status quo. Emphasis will be placed on the variety of themes which reflect broad cultural, social, moral, religious, and political backgrounds. Essay, oral presentation, active class participation, and final exam. (1 unit)

*Required texts:* Rosa Montero, *Amantes y enemigos* ed. Alfaguara; Almudena Grandes, *Modelos de mujer* (Barcelona: Colección Andanzas, Tusquets Editores); Isabel Allende, *Cuentos de Eva Luna* (Barcelona: Plaza y Janes Editores); Marta Lynch, *No te duermas, no me dejes* (Buenos Aires, Editorial Sudamericana). A selection of literary theory from material in course pack form will also be an important part of the course.



## 675 Contemporary Spanish American Short Story

Concha

This course focuses on reading and study of the masters of short narrative in 20th-century Latin America and of their main collections in the genre. The Mexican Rulfo, the Colombian García Márquez, the Argentine J. Cortázar, and others will be considered. Close textual reading and socio-historical contexts will be emphasized. One mid-term and one final exam, plus oral presentation. (1 unit)

*Required texts:* Juan Rulfo, *El llano en llamas* (Mexico: FCE, col. Popular); Cortázar, *Cuentos completos* Vol. I (Madrid: Alfaguara); José Donoso, *Cuentos completos* (Barcelona: Seix-Barral); Gabriel García Márquez, *Doce cuentos peregrinos*. (Buenos Aires: Sudamericana).

## 676 Space in Golden Age Spanish Literature: From Prison to Palace

Carreño

Space is both living entity and literary device. The literary voices of a text refer to its various forms of enunciation, thereby situating the narrative in an often emblematic place. This locus can in turn form and define character behavior. There are public and private spaces; open and closed spaces; monumental loci (churches, squares, palaces); daily spaces (streets, roads); religious spaces (convents), and profane ones (*corral de comedias*). There is also the frontier as mythic space/s. Based on canonical texts of the period, this course will scrutinize the representation of space as cultural artifact and as a sign of identity. (1 unit)

*Required texts:* Francisco Rico, ed. *El Lazarillo de Tormes*, (Madrid: Cátedra); Francisco López Estrada, ed. *El Abencerraje* (Madrid: Cátedra); Cervantes, "El celoso extremeño," "El casamiento engañoso," "El coloquio de los perros" in *Novelas ejemplares*, 2 Vols., ed. Harry Sieber, (Madrid: Cátedra); Tirso de Molina, *El burlador de Sevilla y convidado de piedra*, ed. Ignacio Arellano, (Espasa Calpe, Austral); Lope de Vega, *El perro del hortelano*, ed. A. Carreño, (Espasa-Calpe, Austral); Calderón de la Barca, *La vida es sueño*, ed. Ruano de la Haza, (Castalia, Clásicos Castalia); Calderón de la Barca, *El alcalde de Zalamea*, ed. J.M. Díaz Borque (Castalia, Clásicos Castalia); *Romancero fronterizo* (a selection will be included in the course pack).

## 677 Ana María Matute: Unfolding Her Fictional Realm

Gómez de Fiegl

This course is conceived as a literary journey through the works of Ana María Matute, one of the most distinguished contributors to the contemporary Spanish narrative. Students will analyze the contrasting worlds of fiction that characterize this Spanish writer: from the factic realism of *Primera memoria*, through the fantasy of *Sólo un pie descalzo*, to the magic of *Aranmanoth*. The recurrence of literary

themes such as solitude, irrecoverable childhood memory, and myth will emerge as constants in her writing. Class participation, essay, and final exam. (1 unit).

*Required texts:* Ana María Matute, *Primera memoria* (Barcelona: Biblioteca Destino, 1998); Ana María Matute, *Los hijos muertos* (Barcelona: Destino, 1982); Ana María Matute, *El río* (Barcelona: Plaza y Janés, 1994); Ana María Matute, *Sólo un pie descalzo* (Barcelona: Editorial Lumen, 1987); Ana María Matute, *Aranmanoth* (Madrid: Espasa Narrativa, 2000).

## PROFESSIONAL PREPARATION FOR TEACHERS

### 591 Instructional Use of Technology in the Foreign Language Classroom

Wiseman

This is a beginning, hands-on course for students who have had no previous significant exposure to technological resources. We will explore the many available uses of technology for foreign language instruction. The course will be divided into 5 parts: 1) the study of appropriate Spanish terminology pertaining to the use of technology; 2) the exploration of a variety of commercially produced course materials (CD-ROMS, etc), and the critical analysis and assessment of these materials; 3) the access and evaluation of authentic materials and instructional resources on the Web, basic web navigating skills, use of Web-based instructional materials, pedagogical uses of electronic networks (email, listserves, bulletin boards, chat groups); 4) the use of digitized and image manipulated documents (from text, audio, and video sources), as well as traditional video and audio materials; 5) the implementation of electronic portfolios. (1 unit)

*Required texts:* Michael D. Bush and R. Terry, eds., *Technology-Enhanced Language Learning* (NTC: The ACTFL Foreign Language Education Series, 1997); *New Ways of Learning and Teaching: Focus on Technology and Foreign Language Education*. AAUSC, *Issues in Language Program Direction* (Boston: Heinle & Heinle, 1998); Carl Blyth, *Untangling the Web, Nonce's Guide to Language and Culture on the Internet* (Nonce Publishing Consultants, John Wiley & Sons, 1999).

Please bring the textbook you are using currently (if applicable), any technological materials you would like to have evaluated by the class, as well as musical CD's.

### 695 Spanish Methodology and Instruction

Campos

This course provides a balanced presentation of central issues in the theory and practice of Spanish teaching methodology. The class assists participants in developing critical skills for professional practice. Course topics



include: current models in language teaching methodology, the learning process and teacher intervention, the design of communicative tasks, and the development of language skills. (1 unit)

*Required texts:* David Nunan, *Second Language Teaching and Learning* (Boston: Heinle & Heinle, 1999); David Nunan, *El Diseño de Tareas para la Clase Comunicativa* (Cambridge University Press, 1996).

## The Graduate School In Spain

Instituto Internacional

Miguel Angel, 8

28010 Madrid, SPAIN

Telephone: 011-34-91-319-8188

Fax No: 011-34-91-310-0036

The capital of Spain offers a wealth of intellectual and cultural possibilities and enjoys a central location, convenient for travel to various regions of the country. The School in Spain is located at the Instituto Internacional, a building of great historical and artistic interest whose location, in one of the nicest areas of Madrid, makes it easily accessible to our students.

Candidates for the M.A. degree can choose to attend the academic year in Spain after successfully completing three required courses at the summer session of the Spanish School on the Vermont campus. In Madrid, the students follow a program consisting of four courses one semester and five courses the other. The choice depends on academic performance at Middlebury and upon previous studies, needs, and interests.

Students will not be allowed to register for the School in Spain if their conduct or academic performance during the summer is judged unsatisfactory. M.A. candidates are required by the Spanish School to have an understanding of the chronological development of Spanish letters. Courses for the fall semester begin in early September and end with final examinations in mid-December. After the Christmas vacation, the spring semester opens in early January and continues until late May. The resident director is available to advise students at all times throughout the year, beginning with a series of orientation meetings on the Vermont campus during the summer when questions of registration, transportation, housing, and excursions in Spain are discussed at length. Students not on the Vermont campus receive all necessary information by mail during the summer months.

All courses are organized by Middlebury College for its own students. They are taught by a distinguished group of some of the most renowned scholars in Spain, including

university professors, and other authorities in the fields of letters, history, the social sciences, and the arts. The course offerings are organized with an emphasis on Spain in order to take advantage of the students' presence there.

## The Undergraduate Program

Middlebury College offers undergraduate programs at the Instituto Internacional in Madrid, la Universidad Carlos III in Getafe, la Universidad Internacional SEK in Segovia, and la Universidad de La Rioja in Logroño. For information and an application, please contact Middlebury College Off-Campus Study office at (802) 443-5745 or at [studyabroad@middlebury.edu](mailto:studyabroad@middlebury.edu).

**Housing:** Arrangements for accommodations in Madrid are made by the students with the aid of the Housing Coordinator of the School, who keeps an up-to-date list of families and apartments where Middlebury students have lived in previous years. Prices will vary according to the types of accommodation and the rate of exchange. The approximate expense for room and board for the 2001-02 academic year is \$7,425.

## Administrative Staff

**Director: Kim Griffin**, Ph.D., The Ohio State University. Upon receiving an M.A. from the Middlebury College Spanish School, Professor Griffin became the Assistant Director of the School in Spain. After receiving her doctorate in foreign language education, she directed the faculty of philology at la Universidad Europea de Madrid. She has published articles on second language acquisition and is a frequent speaker at seminars organized by Madrid's Universidad Complutense, la Universidad de Salamanca, and la Colegio de Doctores y Licenciados.

**Assistant to the Director: Lena Santillana** received her M.A. from the Middlebury College Spanish School and has worked for the School in Spain since 1993. Previous to working for Middlebury, her experience includes teaching at high school and college level in the state of Washington. For the Madrid program, she handles orientation and preparation for students going abroad, student registration, all non-academic affairs; she also teaches an undergraduate class on Spanish current events.

**Housing Coordinator: Laura Hernández** received her degree in Spanish, French, and English translation from la Institut Supérieur Cluny-Iseit in 1993. Before joining the School in Spain, she worked for a non-profit foundation



organizing the international congress-exhibition, Expolingua. As Housing Coordinator, she helps students with housing and organizes the program-sponsored trips.

**Student Activities and Site Coordinator: Maica Reyes** received her degree in Business Administration from la Universidad Europea de Madrid and Anglia University. She has also served as the Director of the Spanish House at Middlebury College and as a Bilingual Assistant for the Spanish School during the summer session.

**Faculty and Student Development Coordinator: Teresa Cordova** received her degree in International Relations from Tufts University. She previously worked as the Coordinator for the Association of Northamerican University Programs in Spain and is employed by the Fulbright Commission.

The following list is representative of the courses offered in recent years. It is possible that some of them may not be offered each year. Please do not use this course list for final course selection.

## Fall Semester

### LANGUAGE

**503 Spanish Language Today** Bordón  
This course will study and analyze the Spanish language today. We will consider examples of spoken and written language and we will try to isolate the characteristics that differentiate one from the other. (1 unit)

**600 Translation: English-Spanish** Castillo  
During this course, attention will be devoted to exercises in translation, substitution, textual study of literary prose, and composition in order to train students to improve their written work. (1 unit)

**601 Composition and Stylistics** Gutiérrez Araus/Gil  
The subject of this course is the study in written and spoken texts of the different registers of today's Spanish. The course helps prepare students to recognize and use all the concrete aspects of composition in Spanish. (1 unit)

**602 Comparative Syntax: English-Spanish** J. Fernández  
The objective of this course is to develop and perfect the graduate student's capability to handle and comprehend the syntactic and semantic structures of the Spanish language through comparison and contrast with English. (1 unit)

### CULTURE AND CIVILIZATION

**633 Spanish Architecture** Ramón  
The objective of this course is to teach students to recognize the characteristics and evolution of Spanish architecture through a study of its most important examples in order that they may have a fuller appreciation of Spanish culture and civilization. (1 unit)

**637 Twentieth Century Spain** Sánchez Jiménez  
This course will deal with the following themes: the beginning of the 20th-century in Spain, formation of the capitalistic society in Spain, the dictatorship of Miguel Primo de Rivera and the collapse of the monarchy, the civil war from 1936-1939, Franco's rule, the decline of Franco's Spain, and the birth of the democratic opposition. (1 unit)

**643 Latin American Culture** Camacho  
The purpose of this class is to study the identities inherent in Latin American culture in its historical diversity. The topics are studied through fiction and non-fiction texts. (1 unit)

### LITERATURE

**561 Seminar on Spanish Literature** Camacho  
This course follows the most important works in peninsular Spanish literature from its medieval beginnings to contemporary times. (1 unit)

**563 Women Authors in Spain** Teruel  
This course is a study of the history of women authors in Spanish literature. The feminine discourse is studied through narrative works. (1 unit)

**573 Contemporary Spanish Novel** Teruel  
This course analyzes the contemporary Spanish novel in two chronological parts, after the civil war (1940-1975) and after Franco's death (1975) through the period of democratic transition to the present. (1 unit)

**764 Latin American Short Story** Figueroa  
This course consists of a study of the most representative authors of short stories in Latin America. The literary corpus chosen portrays topics such as: literature as a national debate, conflict in the colonial world, nature and society, racial questions, and the presence of political oppression. Some of the authors represented are Echeverría, Gorriti, Quiroga, Arguedas, Carpentier, Borges, and García Márquez. (1 unit)



### 767 Cervantes: Don Quijote

Layna

Cervantes' thought and style will be analyzed in this class through the careful study of his masterpiece which is considered by many scholars to be the origin of the modern novel. (1 unit)

## PROFESSIONAL PREPARATION FOR TEACHERS

### 693 Acquisition of Spanish as a Second Language: Theory

Griffin

This course is a comprehensive study of the development of current views and theories dealing with the acquisition of a second language and all the factors that influence it. (1 unit)

## Spring Semester

## LANGUAGE

### 504 Oral Expression in Spanish

Fernandez Isla

This course focuses on the particular aspects of the spoken language and how it differs from written language. Entonation, pronunciation, analysis of oral discourse, forms and functions in oral expression, and stylistic considerations are some of the topics of the syllabus. The class is designed to be practical and participatory. (1 unit)

### 603 Spanish Grammar: Fundamental Problems

Bordón

This course is an approach, from a theoretical and practical perspective, to the most problematic issues that Spanish grammar presents to English speakers. (1 unit)

### 604 Syntax of the Compound Sentence

Gutierrez Araus

This class is designed to help the student develop an understanding of the syntactic structures of the compound sentence and the subordinate clause. (1 unit)

## CULTURE AND CIVILIZATION

### 534 Velázquez, Goya, and Picasso

Ramón

This course studies the life and works of three Spanish artists as seen through their historical circumstances. (1 unit)

## LITERATURE

### 562 Seminar on Latin American Literature

Camacho

This course follows the most important works in Latin American literature from its colonial beginnings to contemporary times. (1 unit)

### 688 Country and City in the Latin American Novel

Camacho

This course studies the contemporary Latin American novel in its most significant aspect: the literary evolution of the space or setting in which the novel takes place. (1 unit)

### 769 Contemporary Spanish Theater

Doménech

The course will deal mainly with the works of Valle-Inclán, García Lorca, and Buero Vallejo. It will also incorporate other playwrights whose works may be currently on the stage in Madrid. (1 unit)

## PROFESSIONAL PREPARATION FOR TEACHERS

### 692 Acquisition of Spanish as a Second Language: Practice

Griffin

This course has been specially designed for the graduate student who plans to teach Spanish. Authentic oral and written texts are used in the elaboration of didactic materials used for teaching Spanish as a second language. (1 unit)

*General Remarks: Middlebury College students with special curricular needs may be able to enroll in selected courses offered by other U.S. universities with programs at the Instituto Internacional. Permission from the Director of the School in Spain is required.*



# MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

JOHN M. McCARDELL, JR.  
President of Middlebury College  
Ph.D., Harvard University

MICHAEL R. KATZ  
Dean of Language Schools and Schools Abroad  
D.Phil., Oxford University

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of a language take a modified and progressively more rigorous pledge. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

Middlebury College complies with applicable provisions of state and federal laws which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Questions relating to compliance during the summer session may be addressed to the Dean of Language Schools and Schools Abroad, Sunderland Language Center, Middlebury College, Middlebury, VT 05753.

The Middlebury College Language Schools welcome students with many abilities and disabilities. Students with disabilities are supported by the Americans with Disabilities Act Office which encourages inquiries from prospective applicants. The ADA Policy is available on the World Wide Web at [www.middlebury.edu/~ada](http://www.middlebury.edu/~ada).

Accreditation: Middlebury College is accredited by the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.

Middlebury complies with VSA, Title 16, Statute 176, section I (c) (1) (C), which states that "credits earned in [student's current institution] are transferable only at the discretion of the receiving school."

The  
Language  
Pledge<sup>®</sup>

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